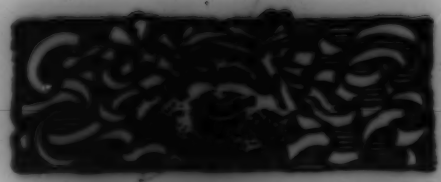


TWENTY-FOUR PAGES



THE NEW YORK

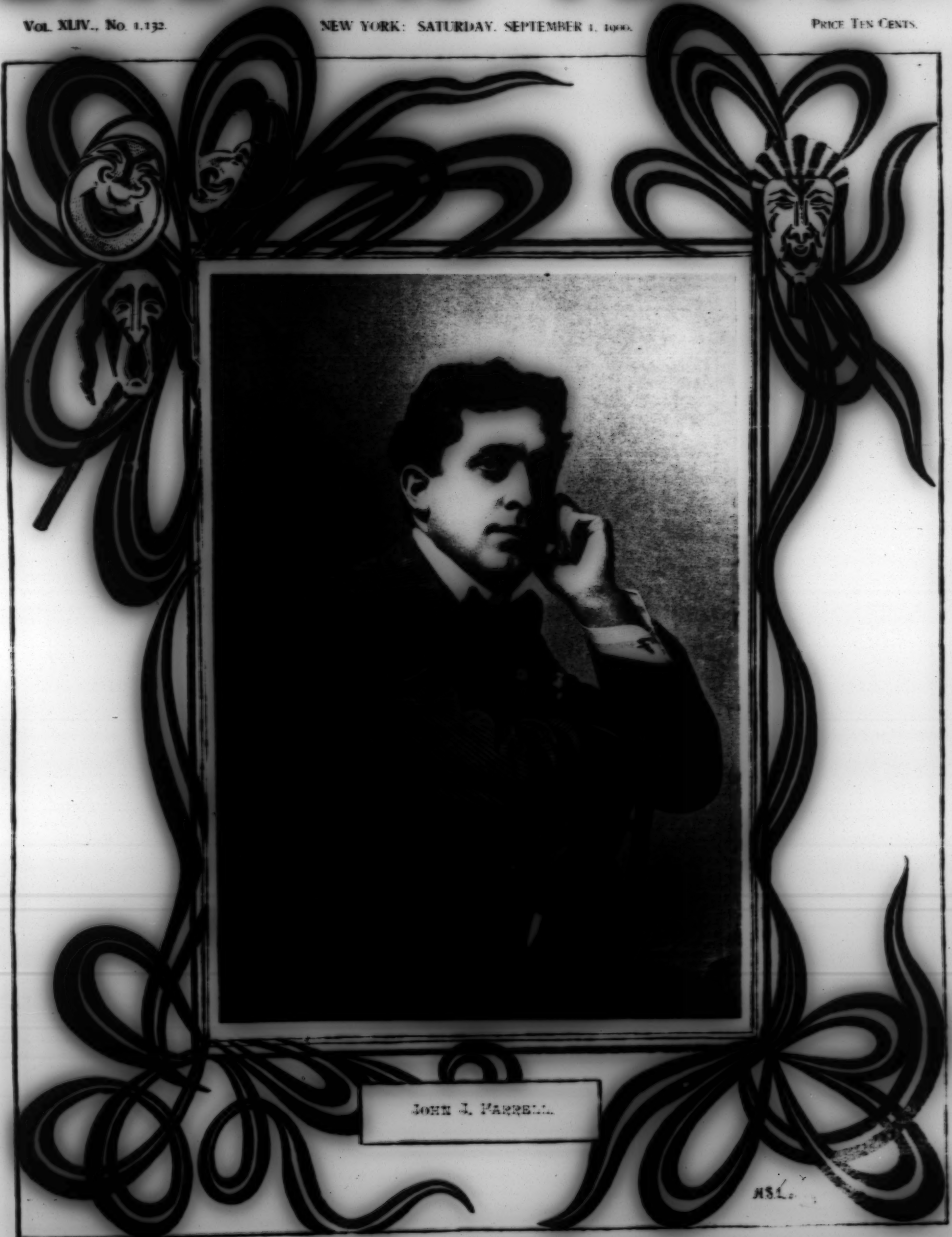


DRAMATIC MIRROR

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JOHN J. FARRELL

MSL.

THE MATINEE GIRL.



From Bridgeport comes the welcome news of the successful opening there of Louis Mann's and Clara Lipman's new play, *All on Account of Eliza*. Hurrah!

It's in a different vein from the frothy farces that they have been associated with and it gives Miss Lipman a try at serious work, for which she is ambitious.

When she made her hit in *The Girl From Paris*, in a part that was all bubbles, she confided to me that her tendency was for parts out of the farce order.

I have always believed in Clara Lipman and her success, and I am glad she is having a chance at something in the line she likes, although to me she has always seemed specially cut out for the flirtations, Frenchy sort of part she had in *The Girl From Paris*.

I don't care for her even a little bit in trousers.

There are just a few girls who manage to carry off a pair of trousers on the stage. Della Fox did in the days when she sang "A Summer Night" so charmingly; but she kept her face religiously to the audience, and that I think was the secret of her artistic success in trousers.

But Clara Lipman and Virginia Earle are two young women that ought to cling to their skirts and all the ruffles and frills that the management will allow.

It's nice to begin the season with a genuine success, and no one could call Bridgeport a dogtown, so that a first-night triumph means something there.

I'll venture right here to predict that Louis Mann's retired butcher in the new play is up to his usual standard, original, uniquely conceived, and splendidly acted, and I shall flock to see the play when it comes to town.

Everything that this actor has done has been a success. The innkeeper in *The Girl From Paris* and the chocolate manufacturer in *The Girl in the Barracks* were both gems.

But, in my opinion, his very best work was done at one of Mrs. Fiske's special matinees of *Divorçons* at the Fifth Avenue Theatre. In this Mann played the head waiter in the amusing *cabaret particulier* scene, where the soon-to-be divorced couple meet for a farewell dinner.

Louis Mann's personation of the waiter who suspects that all is not quite right but who wishes to put the diners entirely at their ease, conveying by various smiles, nods and writhings of the body that he is quite used to *particuliers* of this naughty nature was inimitable.

His frowning commands of the under waiters; his tip-sure obsequiousness, his knowing suggestion of certain foods and wines were execrably funny—the sort of fun that does more than make you howl with laughter at the time you see it.

Whenever I think of that waiter, for he always seemed like a reality to me, I chuckle inwardly and hope to see him again.

Louis Mann's methods are strongly suggestive of Felix Morris and also of Ferdinand Gottschalk, both of whom used to play with Rosina Vokes.

I think it was Gottschalk who played that wonderful English "man" in *The Circus Rider*, one of the most quiet and artistic things ever done on the stage.

These servant parts have absolutely nothing to them but the conception of the actor, formed necessarily through the closest study of the type portrayed, and the spirit with which the actor vitalizes his interpretation.

Gottschalk's part was almost a speechless one. As I recollect it he had about one good line in the play, but he got all there was in it out.

I think it was Courtenay Thorpe who used to play the young Lord Something or other who pettishly denies himself to some visitor expecting a lady to sup with him.

The servant returns.

"Did you tell him I was not at home?" asks his Lordship.

"I did, sir."

"And what did he say?"

"The man with a hesitating, apologizing, embarrassed cough, discreetly checked by the points of his fingers to his lips, his elbows rigidly within bounds and slightly downcast eyes, replies:

"He said I was a damn bad liar, sir."

Somewhere sent me a clipping from an evening newspaper, headed "Why Do Actresses Go Mad?"

I think it must be in order to get their pictures in the papers. If you stay sane they won't pay a bit of attention to you. If you go mad, you are sure of a column cut and a big headline.

I think that actresses do go mad. I've seen some cases of seclusion in sani-

tariums from which the patients emerge in a few days, fat and happy, with a contract for next season in one hand and a statement for the newspapers in the other.

What's a methodical madness that saves the salary of a press agent and attains a lot of free advertising at a single bound.

This sanitarium habit grows on one like the cab habit or the cigarette habit or the parlor habit or a whole lot of other expensive luxuries.

You get accustomed to running off to the sanitarium for a week or two and you can't break it off. I understand that William Muldoon's place at White Plains is so blooming pleasant that he can't get the people to leave when they are back in condition.

And I certainly don't wonder at it. You read of breakfast gallops, broiled chickens and penches and cream served on piazzas, newspapers in sun parlors and drives at twilight.

You have to pay about ten dollars a day at a Summer resort for this sort of thing and the gallops and drives are all extra.

Which reminds me that bathing in the ocean at Hollywood the other morning (they have the ocean railroad off at Hollywood) I heard one girl say to another:

"Clarence left this morning. He said he was going to the Ross-Fenton Farm."

"Is he as bad as that?"

"As bad as that? What do you mean?"

"Why, don't you know?—The Ross-Fenton Farm is one of those health cures!"

And the waves dashed idly on the sunny beach.

And talking of health cures, a lady The Matinee Girl knows was engaging a maid.

"Have you a reference?" asked the would-be employer.

"Oh, yes, indeed. Miss Tootie Tuggle, of Eighty-seventh Street."

(It wasn't Miss Tuggle, you understand, but I saw the name last week in Mr. Hall's Chicago letter and I liked it.)

"Miss Tuggle? How long did you live there?"

"Over a month."

"Did you have full charge of the household?"

"Yes—Miss Tuggle left everything to me."

"What number Eighty-seventh Street did you say?"

"Oh, she don't live there now."

"Where has she moved to?"

"Miss Tuggle? Why, didn't you read in the paper about Miss Tootie Tuggle? She's in the insane asylum from smoking cigarettes. But she'll give me a reference! Why, her picture was in the paper! She was a lovely lady when she was sober!"

I was glad to see the face of George Dickinson in the photographed group of the friends of Charles H. Hoyt who obtained the play writer's release from his Hartford bondage.

Georgia was credited with Mr. Dickinson and perhaps he may have originally hailed from there, but he's been a prominent New Yorker for so long that I think we can safely put in a counter claim.

Mr. Dickinson was for years on the *Herald* staff and afterward edited the *Evening Telegram*. Then he went to the *Journal* when Mr. Hearst corralled all the best journalistic material in town, and it seems strange to hear him spoken of as the gentleman from Georgia.

But where he hails from doesn't count! The picture in question was a very eloquent one and he deserved a place in it. Each man looked his part—that of a good, brave fellow not a bit afraid to step out of the line to help another good fellow about whom Fate seemed to be closing its most terrible walls.

It seems an impossible, awful thing that Hoyt's life and career should end in all this sorrow and tragedy!

I can recollect seeing the playwright one afternoon at a matinee in the Garrick Theatre, where one of his recent plays was being produced.

His wife sat in a lower box, beautiful with that frail blond beauty that always seems too ethereal for earth. Her husband sat beside her part of the time and then walked about the rear of the house, over-anxious about the reception of the play, that was an undoubted success.

And then came Mrs. Hoyt's sudden death and then this other tragic happening. The men who banded themselves in a committee to bring their friend home did the best thing that could possibly be done for him.

And if all his friends throughout the country, those who knew him by his laughter-making writings, as well as those who knew him personally, will send to him their good wishes and their hopes, it will bring him back to an interest in his work—which will be the means that will bring him back to health.

In every possible department of endeavor, from the making of a pudding to the climbing of a mountain, The Matinee Girl has always hated to hear people talking about the impossible.

Personally, I don't think there is any such word. I am quite aware that we may attempt and fail, but it's the biggest kind of a mistake to begin with that idea. And one failure doesn't make a thing impossible. When people tell The Matinee Girl that she might just as well stop trying to do things, she gets mad and does them!

For instance. One Christmas some one gave The Matinee Girl a clock. It was a little blue china clock with a windmill and a cow on it, but it had one unhappy lack. It didn't keep time. So it was sent to the clockmaker's and he charged three times as much as the thing was worth and sent it home ticking gayly. But:

In some way he had twisted the face of the clock so that the twelve was where the two ought to be and so on. It was confusing until you learned to hold your head sideways when you looked at it.

One evening a fresh young man saw it and said: "That's a funny kind of a clock; let me fix it for you?"

He pushed in the face of the clock, turned it around to its proper position. "There," he said: "no charge!"

Two days after the clock interior fell backward out of the blue china frame. The Matinee Girl's friends have a perfect mania for breaking things at her house. Chairs, pictures, engravings, cups, anything that comes their way. It's the artistic temperament, I suppose.

This clock was again sent to the mender and he said it was a German clock and he

could do nothing except send it to Germany and have it fixed. I decided not to do this. So it lay around *negligig*. It was the sloppiest thing in clocks that you could imagine! Every one who came in tried to fix it without success.

One day The Matinee Girl, strolling through the room, caught sight of the disreputable clock. It looked worse than ever. So I picked it up and began to wobble the works about in the case and wonder if I really ought to send it to Germany to be fixed.

Clymenstra came through the room. She sneered.

"You know you can do nothing with that clock," she said. "What is the use of bothering with it. Everybody has tried to fix it. You can't do it!"

"Clymenstra," I said, "you will oblige me very much if you make no remarks about what I can't do. I shall fix this clock or else break it."

She went out and listened for the smash. I continued wabbling the works of the clock around, when suddenly snap—it slipped into its place.

I called Clymenstra. "You see," I said, "caddy. 'I have fixed the clock! You were mistaken about my being unable to fix it!'"

Clymenstra thought I was joking her. She picked up the clock and shook it. "Sure enough," she said. "How did you do it?"

I shrugged my shoulders. I always do this when I don't know what to say. The clock face now has the seven where the three ought to be, because it snapped in place before I had time to fix it right, and it won't go any-how. But it's a beautiful thing to me, for it's a monument proving that you never know what you can do, nor how badly you can do it, nor when it's going to happen!

THE MATINEE GIRL.

ENGAGEMENTS.

Adeline Dunlap, as leading woman of the Standard Theatre Stock, Philadelphia.

Fannie C. Ferris, for *A Guilty Mother*.

Williams and Hood, for *The Katzenjammer Kids*.

George W. Devo, Charles McDonald, John Ince, Jr., Thomas Jackson, and Clara Knott, with *Andrew Mack* for *The Rebel*.

George W. Barber, with James K. Hackett for *The Bride of Jennie*.

Martin Cody, with Mary Manning for *Jennie Meredith*.

Merville Ellis, for *Florodora*.

Blanche Moniton and Frank Green, by Liebler and Company to support Viola Allen in *In the Palace of the King*.

Elsa Ryan, for *Nudge in In Old Kentucky*.

Edna Williams, with Arthur C. Alston for *Tennessee's Partner*.

Robert A. Bennett, re-engaged for the role of Marquis de Pompadour in *Under the Red Robe*.

Louis Maurice, as musical director with Peter F. Bailey in *Hodge, Podge and Company*.

Marie G. Bishop, with Schilling's *Two Married Men*.

F. C. Whitney has engaged Charles Abbott, the husband of Maggie Mitchell, as leading man for Minnie Seligman's company. Helen Belmer and Otto R. Tanager also will play in the same organization.

John Stuart, by Liebler and Company, to play *Clay Quince* in *The Christian* (Western).

Edgar Davenport, for Viola Allen's company.

Will H. Barry, with Fred E. Wright as manager for *A Trip to Chinatown*.

Jessie Lansing, with Harry Carson Clarke for a character role in *What Did Tomkins Do*.

J. L. Ashton, as business manager with Uncle Sam in *China*.

Edna Alberg, with Joseph Haworth in *Robert of Sicily*.

Leonore Lockwood, for *A Black Sheep*.

The Mozart Comedy Quartette, with Blaney's *The King of the Opium King* (Eastern).

Carl Anthony, for *Vincinus*, in one of Aiden Benedict's *Quo Vadis* companies.

John E. Henshaw, with Stuart Robson, to play David Garlick in *Oliver Goldsmith*.

Stewart Williams Murray, with Rose Melville in *Sis Hopkins*.

J. Millicent Evans for Eunice in *Carpenter's Quo Vadis*.

Mrs. W. G. Jones, with John Drew.

Enmet Whitney, for *Brown's in Town*.

John Hamilton Glenn, Alan Bradford, Walter Knowles, John Oliver Randolph, Louise Faulkner, Agnes Burnell, Florence Agnes Carr, and Brenda Lyle, for the Randolph Dramatic company in *Harvest* and other plays in repertoire, opening in September.

Edith Barker and Richard Matchien, with *Chamney O'cott*.

Isabelle Beaumont, for *Innocent Kidd* in the London production of *A Parlor Match*.

Florence Kahn, with Richard Mansfield for *Chorus in King Henry V*.

Arthur H. Hurley, with George W. Wilson.

Robert Elliott, for *Arrins in Ben Hur*.

Leon M. Polachek, re-engaged for his fifth season as musical director with *Devil's Auction*.

With *Belle Archer* for *Jess of the Bar Z*: Arthur Gregory, Will Granger, and Edward Craven; Al Lang, stage manager; Thomas Nelson, carpenter; Paul Aldrich, treasurer; Frank E. Morse, advance agent; Harry Penypacker, advertising agent.

Joe Ott, Joseph Sparks, and Belle Bucklin, for *A Million Dollars*.

Patli Rosa, Byron Bront, Harry Richards, Master Hainey, Eddie Moore, Sisters De Arville, Louise Gould, George Thompson, Ray Fanchon, Myrtle Brightly; George Chennell, manager; Frank Cook, representative; William Buck, agent; Charles Palmer, property man; George Pomeroy, musical director; John Sansom, lithographer, with Pusey and St. John in *A Run on the Bank*.

Nelle Lindroth, for *Falk and Veronee's* stock company.

G. Bruce Richardson, for the Lester Young company.

Bentrie Thorne and Emily Claire Gale, for *Remember the Maine*. Miss Thorne also specially engaged to play the heavy role in the Hopkins Theatre production of *The Sporting Duchess*, Chicago.

Louis Flere, for *The Flaming Arrow*.

Thomas Coffin Cooke, with Wagenhals and Kemper, to play *Guinevere in A Midsummer Night's Dream* and direct the stage.

John G. Saville, for William Collier's company.

Sammel Coit, with Whitney and Knowles' *Quo Vadis*.

Norman Hackett, re-engaged by Wagenhals and Kemper for *Lysander in A Midsummer Night's Dream*, *Macbeth* in *Macbeth*, and other leading roles with Louis James and Kathryn Kidder.



Clara M. Langley, whose portrait appears above, is a clever actress who once her success to hard work and tuition received in the school of experience. Miss Langley has played a wide range of parts and has proven her versatility on many occasions. Her last dramatic engagement was with William Calder's production of *Sutton Vane's* melodrama, *John Martin's Secret*, in which she scored a success in the character of Zillah Kovosky, the lead. Although having been successful in vaudeville, she has decided to return to the drama, and has been engaged by Ernest and Fred Shipman and will be featured in their production of *Esry Williams' A Cavalier of France*, for which they have secured sole rights.

Jacobs and Steinberg's Standard Stock company are rehearsing at South Haven, Mich.

Dell Lincoln has withdrawn from *A Husband on Salary* to join *Who Is Who*.

Kelly and Mason will not go out this season in *A Trip to Paris*, as had been intended. Charles A. Mason has signed for the part of the German doctor in *A Night in Town* with Eddie Foy.

Harry Rogers has secured a new melodrama, entitled *A Brother's Crime*, which he will produce this season. He will play Solomon Einstein in *Under the City Lamps* during the early part of the season.

Pearl Brookfield has been engaged for the part of Mary Jasper, the blind girl, in *Under the City Lamps*.

Fire damaged the plant of the Massillon Show Plant, Massillon, O., on Aug. 26. It originated in an adjacent warehouse, and did not reach the printing office until the night force employed in that institution had succeeded in saving a large amount of this season's paper and blocks, and the delay in filling orders was slight. New material was wired for, machinery rented and the plant is again in full operation. The loss, about \$2,500, was covered by insurance.

Florence Ziegfeld, Jr., while in Paris, engaged the Troubadours Toulousains, who will be imported to appear with Anna Held this season.

Paul Potter sailed from Europe on Wednesday for this port. He will prepare a report on American theatres to present at the Congress of Theatricals and Art to be held next year in Antwerp.

Richard Reed will introduce an attractive debutante to the public this season in the person of Carolyn Whyte. She has been carefully trained by Mr. Reed, who, during his stage career, has introduced several actresses of prominence.

George Osbourne has relinquished the role of Simonides in *Ben Hur*, owing to throat trouble. Emmett Corrigan has succeeded him.

Belmore and Wilson have been looking over the various resorts in Massachusetts, with a view to leasing a theatre and putting in their own company next Summer. If arrangements are concluded their manager, Dr. J. La Motte, will have charge of the business end of the enterprise.

Arthur Voegtlin and John Young are at work on the scenery for *On the Quiet*, that William Collier will produce this season.

Marks Brothers' dramatic company presented the new play, *A Bird in a Gilded Cage*, at Perth, Ont., on Aug. 15, for copyright purposes. May A. Bell appeared in the same part. The play is said to have made a hit.

Gus Bernard and Elie Akerstrom have built two apartment houses in Ocean Boulevard near Prospect Park, Brooklyn, where they will make their home when not on tour.

Laura Mulbert is playing the title role, Charles Mortimer the lead, and Paul Brady the boy's part in Jack Hoffer's production of *The Woman in Black*.

Lorin J. Howard, of Howard and Doyle, will open the Academy of Music, Chicago, Ill., for eight nights, commencing Sept. 1, with Katie Emmett in *The Waifs of New York*. C. F. Elcott, of Hopkins Theatre, Chicago, has arranged with Howard and Doyle for *The Still Alarm* for the Hopkins circuit. Helen Marr has secured from Howard and Doyle *A Wife's Oath*, *Her Sacrifice*, and *As in a Looking Glass*.

At a meeting of Peoria local, No. 75, N. A. T. S. E., held Aug. 5, the following officers were elected for the ensuing year: President, Frank M. Enlon; vice-president, Charles L. Morgenstern; secretary, C. F. Schieffer; sergeant at arms, Charles Guttscher; Executive Board, John Moore, Walter Atkinson, and Elmer Camp. The local will give a picnic in the near future and a number of attractions have been provided. Louis Morgenstern gave a banquet to the members of the local Aug. 12.

A Wife Wanted will not go out until after the election. Helen Lord, J. C. Pope, Madeline Clarke, and Leslie Otis have signed. The tour will be directed by John R. Price.

Scott Benton, of James Neill's company, now playing an engagement at the Burbank Theatre, Los Angeles, Cal., is a nephew and one of the heirs of the late C. P. Huntington, president of the Southern Pacific Railroad and multi-millionaire. Mr. Benton says that he will continue as a member of Mr. Neill's company.

A Ruined Homestead, under management of Rothstein Brothers, will open in September.

Rehearsals for the new *Cesario* production, as yet unnamed, began last Thursday.

The Shakespeare Birthday Club held an informal meeting last Thursday evening, which was attended by most of the members now in the city. Vice-President Edmund D. Lyons presided and read a number of letters and telegrams from the absent ones.

Marguerite Sylva has been engaged by Kitch La Shelle to star the coming season in *The Princess Chic*. He is also preparing a new comic opera, in which Miss Sylva will appear next year.

I. Neat Bronson has begun his second season in advance of the Keystone Dramatic company.

William Dixon will leave 25 to join James O'Neill's staff. Mr. Anderson and Sons have just finished remodeling Mr. Henry's Music store and are completing a new store for Robert B. Marshall.

THE HIGH CLASS, HIGH PRICE, HIGH TONED

THE DOCKSTADER TRUEN

AND THEIR PEERLESS COMPANY.

DIRECTION OF JAS. H. DECKER.

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Tremendous Business Everywhere

Star Theatre, Week of Aug. 20th, Packed with the Swell of Buffalo

CASHING EVERY PENNY

at prices ranging from Twenty-five cents to Two Dollars, against A CHEAP MINSTREL CO. playing Washday matinees at tenement house prices.

ANOTHER HORSE ON THE LINE.

MORAL.

THIS MAKES TWO.

HE'S DRIVING TANDEM NOW.

Never Enter Selling Platers Against Stake Horses.

HE WOULDN'T BE HAPPY UNTIL HE GOT IT, SO WE GAVE IT TO HIM

CO.

agent: Richards and Fringle's Minstrels Aug. 15; fair business; performance good.

JACKSON. ATHENAEUM CH. Y. Porter, manager; on the Swanee River 21, opening season. A Black Sheep 25.

MINNESOTA. ARKMOY OPERA HOUSE (A. V. Hendrickson, manager); Richards and Fringle's Minstrels 18 to good business.

MINNESOTA. UNDERWOOD'S OPERA HOUSE (J. H. Frensdorff, manager); Uncle Josh Spruochy Aug. 23. A Woman in the Case 30.

MINNESOTA.

ST. CLOUD. METROPOLITAN OPERA HOUSE (A. R. Nelson, manager); Andro Opera co. Aug. 19. METROPOLITAN CH. M. Shersch, manager; Irving French co. 23-25.

ST. CLOUD. GRAND OPERA HOUSE (Kirsch Brothers, managers); Rittner Theatre co. 29-30. A Texas Steer 30. King of the Opium King 6.

ST. CLOUD. OPERA HOUSE (C. E. White, manager); Uncle Josh Spruochy Aug. 23.

MISSOURI.

ST. LOUIS. HARRINGTON THEATRE (C. M. Harrington, manager); The opening of the season here will be a little late, on account of the building of this new theatre. The house will open about the middle of next week. It will be one of the best in the State when completed, and everything points to a good season. The building will be lighted by electricity; the stage will be 50 x 28 feet, and there will be seven dressing rooms, and scenery by Sisson and Landis. The seating capacity will be 1,000. ITEM: Robert Burton has left to join W. H. Hartigan's co.

ST. LOUIS. SANDERSON OPERA HOUSE (J. R. Hickey, manager); Preliminary season was opened Aug. 12 with Money Stock co. in A Royal Slave. Faust, The Wandering Jew, The Slave in Cuba, Cleopatra, and Monte Cristo. The co. and business good.

ST. LOUIS. LAKE CASINO THEATRE (Charles W. Young, manager); Lake Casino Stock co. played The Elmer and Faint Heart New Year Aug. 12-18 to immense business. Month 19-25 will close the engagement.

COLUMBIA. WILKINSON OPERA HOUSE (H. H. and H. J. Wilkinson, managers); Chase-Lisler co. opened the local season Aug. 20, presenting The Pearl of Savoy, crowded house; audience pleased.

MONTANA.

BUTTE. GRAND OPERA HOUSE (G. O. McFarland, manager); Boston Lyric Opera co. Aug. 19-25. Beach and Bowers' Minstrels 24. A Texas Steer 29. A Hindoo Hoochie 10-12. SUTTON'S NEW THEATRE (Dick P. Sutton, manager); Park.

HELENA. OPERA HOUSE (A. R. Cutting, manager); Season opened Aug. 16 with The Idol's Eye by the Lyric Opera co.; big business. Beach and Bowers' Minstrels 28. A Texas Steer 5.

HELENA. OPERA HOUSE (A. L. Babcock, manager); Boston Lyric Opera co. in The Idol's Eye 18; good sized and delighted audience.

NEBRASKA.

NORTH PLATTE. HAYDEN'S OPERA HOUSE (Warren Lloyd, manager); A Spring Chicken 20, opening season. That Man I. Brown's in Town 7.

YORK. AUDITORIUM (A. Parks, manager); Railroad Jack 11. Redmond Dramatic co. 20-25. Irving French co. 27-29.

NEW HAMPSHIRE.

PORTSMOUTH. MUSIC HALL (W. Hartford, manager); Frankie Carpenter began a week's engagement Aug. 20, turning people away. Bills for the week: 40. My Friend from India. The Garrison Girl. Poverty Corners. An American Princess, and The Maid of the Mill. A Hole in the Ground 21. Devil's Auction 1. The Bell Boy 6. Uncle Sam's Money 8.

PORTSMOUTH. WHITE'S OPERA HOUSE (R. C. White, manager); Season will open 3 with A Hole in the Ground. A Milk White Flag 6. The Christian 13. Hearts of Oak 16.

PORTSMOUTH. MOULTON OPERA HOUSE (J. M. Cottrell, manager); Bennett Moulton co. Aug. 27-31.

NEW JERSEY.

BRIDGEVIEW. LARK THEATRE (H. P. Sautler, manager); Mark P. Swan's new farce-comedy, Whoo-Baby Are You, played to large business Aug. 20-22. The action is very lively, and the piece abounds in clever comedy and witty repartee. Around an ar-tiler, an indignant baby, a married uncle, and sev-

eral other supplementary characters are woven a number of complications. The co. handles the play in an excellent manner. Francis Hope was seen to good advantage as Walter Wilson, the artist. Lew Sweeney, as the athlete, and Roy Foster, as Ned Olive, his chum, interpreted their parts in an able manner. Elena Maris was a typical servant girl, and Franklin Gale was very clever as Gladys Pennington, the model. The rest of the co. was good. A child of Fortune 23-25 opened to a good-sized audience. The piece is a stirring melodrama, filled with half-raising crimes, and ending in the usual manner. The scenic and electrical effects were very good; on fair. The Vals 27-29. Fabio Roman 30-31.

THEATRE. TAYLOR OPERA HOUSE (A. H. Simonds, manager); Chester De Vande co. closed a successful week Aug. 18. The Elroy Stock opened 20 for a week in the Opium Flend to capacity, and good business has continued. The specialties are excellent, and include Dunbar and Harris, May Watson, and Moran and McLelland. Repertoire: The Opium Flend, The Queen of Monte Carlo, She Stoops to Conquer, A Spring Chicken, and The Slave of Feking. A Brass Monkey 28. Eugenia Blair 31. A Trip to Chinatown 1. Robert E. Mantel 3. Kellar 4. A Rabbit's Foot 7. The Span of Life 8. Next Year 13. Royal Lilliputians 15.

THEATRE. COLUMBIA THEATRE (Abel Leavitt, manager); Will open Aug. 27 with Lizzie Evans in A Romance of Coon Hollow. George W. Monroe 30-31. This theatre is now one of the best equipped in the State. The stage has been made considerably larger and fitted with new scenery. The auditorium has been newly decorated and new seats put in. OPERA HOUSE (John J. Goethals, manager); Benedict's duo, Vals 29-32 to good and pleased audiences. Daniel Sully 23-25. Morrison's Faust 27-29.

THEATRE. EDUCATIONAL HALL (W. Morris, manager); A Trip to Countown Aug. 22. S. R. O. over 1,500 paid admissions; co. excellent. Morris's Faust 25. Way Down East 28. The Span of Life 5. ITEM: James A. Bradley has very kindly given to W. H. Morris, late manager of Park Opera House, that was destroyed by fire on Aug. 12, the use of Educational Hall to play attractions in until a new theatre is built.

THEATRE. LYCEUM THEATRE (W. M. Drake, manager); House Baby Are You opened the regular season to good business Aug. 18; good performance. A Trip to Countown 23. Finnigan's 29. A Hindoo Hoochie 27. A Trip to Chinatown 30. The Span of Life 3. JACOB'S THEATRE (George W. Jacobs, manager); Season will open 25 with George W. Monroe. A Brass Monkey 27. The Bowery After Dark 31.

THEATRE. HARRIS LYCEUM (Harris Brothers, managers); Finnigan's 29. Aug. 18. good business. The Man-o-War's Man 31. America's Quadruple Star Alliance 3. The Irish Pawn-brokers 4.

THEATRE. MUSIC HALL (Charles E. Dodd, manager); White's Comedy co. Aug. 27-31. 40-41. Vals 27-29. THEATRE (John T. Platt, manager); The Span of Life 4.

NEW YORK.

BROOKLYN. BAKER THEATRE (Shubert Brothers, lessees; J. J. Shubert, resident manager); The season will open 3 with Because She Loved Him So. LYCEUM THEATRE (A. E. Wolf, manager); Season will begin 3 with The Runaway Girl. ITEMS: Meta Maynard, who has been leading woman for the Valentine Stock co. and has closed for the season, is in the city. M. F. Lischer, press agent of the Baker Theatre since it opened, has left for New York, where he will act as press agent of the Herald Square Theatre. Mr. Lischer is succeeded here by his brother, Frederick, from Syracuse.

THEATRE. W. CARITHES.

ALBANY. HARMAN'S BLECKER HALL (H. R. Jacobs, manager); Primrose and Dockstader's Minstrels made a shirtwaist street parade previous to giving two performances Aug. 16. The matinee attendance was small, but S. R. O. was the order in the evening. The performance was the best that has been given here in years. The co. is especially strong in singers, among whom are Charles Kent, Harry Ellis, and Walter Vaughn. The comedians include Lew Dockstader, George Primrose, Larry Boddy, and Neil O'Brien. The specialties include the Carl Damman acrobats. The Jacobs Stock co. played Hazel Kirk 17, and closed their engagement 18 with two performances of Woman Against Woman. The fall season opened 23 with The Queen of Chinatown. The Bowery After Dark 27-29. PROCTOR'S (Fred F. Proctor, manager); P. E. Nash, resident manager; The Bond Stock co. 18-19 produced ours to big business. Mr. Bond as Jack Chisler, Albert S. Brown as Angus McAllister, Laurence Frankel as Sir Alex. Shendry, and Adelaide Kelm, with a competent support, gave a very creditable performance. The closing week of the engagement opened 20 with a triple bill, consisting of Her Last Rehearsal, My Awful Dad, and Sweethearts, which proved to be one of the best of the engagement. The attendance was large. Conclusion 22-25. Opening of vanille season 27.

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man- **GAIL SCOTT'S OPERA HOUSE** (R. M. Hill
York manager): Who Is Who Aug. 21.

THE TRIUMPH OF MERIT. ALL BUFFALO IS RIDING WITH THE VERDICT AND BEFORE THE SEASON ENDS ALL AMERICA IS RIDING WITH THAT SAME VERDICT.

Buffalo Again the Scene of the Greatest War Ever Known in Minstrelsy. The Tremendous Overwhelming Triumph of

THE BIG MINSTREL JUBILEE

The streets of Buffalo were lined with thousands to see Wm. H. West's Brilliant Golf Parade. They cheered his beautiful, prancing black thoroughbreds in their white and gold harness. They marveled at his magnificent Studebaker tandem cart. THEY PACKED the GREAT LYCEUM THEATRE for the ENTIRE WEEK to its UTMOST CAPACITY.

IMITATION IS THE SINCEREST FLATTERY.

The opposition, realizing the brilliancy of the West parade, hastily prepared a so-called SHIRT-WAIST OUTFIT FOR ITS MEN! ("Well, wouldn't that jar you?") WM. H. WEST'S PARADE INTERESTED THE PUBLIC, AND THE PERFORMANCE AROUSED THEM TO A PITCH OF ENTHUSIASM SELDOM, IF EVER, WITNESSED IN A THEATRE.

WM. H. WEST'S MINSTRELS

WAS THE ONLY ATTRACTION IN BUFFALO LAST WEEK THAT DID NOT RECEIVE ONE LINE OF ADVERSE CRITICISM FROM THE PRESS. Ponder over that.

A FEW NOTES FROM THE BUFFALO PAPERS WILL BE INTERESTING:

THE BUFFALO ENQUIRER. Tuesday, Aug. 21, 1900: A magnificent production. If popularity is a criterion, then West's Minstrels bear the palm this week. The "Standing Room Only" sign was hung out by the Lyceum Theatre last evening long before the curtain went up on the first part. The aisles filled with chairs, the foyer packed to the doors, and a crowd without nearly as large as the one within, was the sight that greeted W. H. West's eyes when the curtain rose and disclosed him in the midst of his white-faced minstrel set in a scene of feudal splendor.

THE BUFFALO COMMERCIAL. Tuesday evening, Aug. 21, 1900: An enthusiastic and expectant audience assembled last evening at the Lyceum Theatre for the opening production of William H. West's big minstrel show. The bill offered was excellent, containing many new songs, delightfully sung. All the jokes were fresh and original.

THE BUFFALO EXPRESS. Tuesday, Aug. 21, 1900: When the curtain at the Lyceum Theatre rose on W. H. West's Big Minstrel Jubilee last night, every seat in the house had been taken and many persons were standing. The show is up to the standard established

by West in his former minstrel productions, and the musical portion of the entertainment is of unusual merit.

THE BUFFALO EVENING TIMES. Tuesday, Aug. 21, 1900: An audience which greeted William H. West's Minstrels at the Lyceum Theatre last night. The spectacular effects are artistic and fully up to the standard set some years ago by Mr. West. The musical part of the programme introduces a number of the best singing comedians and solo artists in the business.

THE BUFFALO EVENING NEWS. Tuesday, Aug. 21, 1900: W. H. West's Big Minstrel Jubilee opened the season at the Lyceum last night, playing to a crowded and well pleased house. Every seat in the theatre was occupied, and on each of the floors along the walls there was a fringe of spectators who came too late to get chairs.

THE BUFFALO COURIER. Tuesday, Aug. 21, 1900: The Lyceum Theatre had one of the most successful openings in its long and successful history last night, when West's Minstrels packed the house to the doors. So great was the demand for seats that extra chairs were placed in the aisles and wherever possible, and

even then many stood up while people enough to constitute an audience of goodly proportions were turned away. W. H. West has a sense of the artistic which is always manifest in his stage settings and the combinations of colors introduced. The musical parade gave an intimation of the innovations and abreast of the times novelties Mr. West offers. The audience last night was one of the most enthusiastic ever contained in the Lyceum, and the encores were so persistent as to prolong the performance some time after the usual hour of closing.

THE BUFFALO TIMES. Thursday, Aug. 23, 1900: William H. West's Big Minstrel Jubilee is delighting crowded houses at the Lyceum Theatre this week. Mr. West deserves his success, as his company this season is the strongest organization of the kind he has ever brought to this city.

THE BUFFALO COMMERCIAL. Thursday, Aug. 23, 1900: The Lyceum Theatre is doing a business this week which is only limited by the capacity of the house. The "Standing Room Only" sign being called into requisition at every performance. William H. West's Big Minstrel Jubilee is the manager for the great rush. Taken all in all, the company is one of

HARTFORD, CONN.
The home of one of the Opposition Firm. West's Minstrels drew 1,500 people to the Lyceum Theatre, Aug. 13, and turned hundreds away at night playing to the largest one day's business ever in the Theatre's history.

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TELEGRAPHIC NEWS

CHICAGO.

C. A. R. Week Booms Everything—The Bills for the Occasion.

(Special to The Mirror.)

CHICAGO, Aug. 27.

We are in the hands of the Grand Army of the Republic and are doing our best to give the young old boys of '61-'65 the time of their lives. Every one in town has hung out his banners bidding them welcome. The theatres are elaborately decorated, the corridors are armed with G. A. R. flags, and Sam T. Jack's displays an acre of bunting inscribed "Welcome, Comrades." All we miss is Comrade "Hanky Panky" Johnson, who caused the Civil War, and Comrade "Bob" Arthur, who finished it. I was asked the other day why I did not decorate and I said I thought it would be indelicate to hang out a banner bearing the words "Welcome, G. A. R." over the door of a police court. However, if they do happen in, I shall "do for them the best" and try to turn people away.

The city is full of comrades, the theatres are full of people, and the people are filling up, too. The attractions offered by the local playhouses for G. A. R. week compose a moving picture of life in all parts of our glorious land and its new possessions. "Way Down East" represents the New Englanders, A Day and a Night typifies the New York, Paul has the battle of Santiago, the cyclorama the battle of Manila, The Burgomaster tells of old New York, and there is also The Great Northwest, The World, and Buffalo Bill's battle of San Juan Hill, to say nothing of Life in Salt Lake at Sam T. Jack's.

The first of the high-priced theatres to open here for the season is Powers', which offered Daniel Frohman's Stock company to-night in The Manoeuvres of June, seen here for the first time. It was enjoyed by a large audience. John Mason, E. J. Morgan, W. F. Owen, Hilda Spang and Elizabeth Tyree were all warmly welcomed. The engagement is for four weeks, during which time Wheels Within Wheels and The Ambassador will be seen.

The plunkers at work on the new Illinois Theatre building were called to last week, and, disgusted by the labor troubles, the New York stockholders wired the Chicago stockholders to shut down on all work and board up the building. Then the plunkers were ordered back to work, and it is likely that Julia Marlowe will open the theatre on Oct. 15 with Barbara Freitchie.

The Burgomaster will finish his successful summer run on the night of Sept. 8 and will go on the road with practically a new company. The hard-working and gingery chorus, which has done so much to make the burlesque go, will be retained. Harry Burroughs will have the part originated by William Morris, and Laura Joyce Bell will succeed Ada Deaves as the eccentric thespian. The Burgomaster will be followed at the Dearborn by the new stock.

Since I wrote recently of the establishment of the new exchange for Uncle Tom actors here, the managing director, Tony Denier, has received several letters from Ems and Uncle Toms who want to be listed.

A Stranger in a Strange Land was followed at the Great Northern yesterday by A Day and a Night.

James S. Hutton has painted a new Oriental drop curtain for the Academy of Music, which opens its season under management of Macey and Simpson next Saturday, with Katie Emmett in The Wife of Waverley.

Manager Will J. Davis was deeply interested in the Belgian hare fat until he learned that it would in no way remedy baldness.

Hurtig and Season's new music hall, with "a promenade de luxe" (its first appearance here), will open next Saturday with a burlesque company headed by Pilar Morris.

At McVicker's, Way Down East has caught on heavily, in spite of the awful heat, and the "standing room sign" has been displayed several times.

Edith Verrington, who succeeded Louise Hepler as Jack in Jack and the Beanstalk, has taken the place of Della Stacey in The Burgomaster.

Marshall P. Wilder rested here last week and took a run up to Lake Geneva, Wis., Thursday, to entertain the Chicago millionaires at the inland lake regatta.

Dixon and Mustard's revival of The World went on at the Alhambra yesterday, following Con T. Murphy's successful new play, The Game-keeper. Dore Davidson and C. H. Choffeth are in the cast of The World. Midnight in Chinatown will follow.

The Great Northwest is the bill at the Bijou this week, with Madge Tucker in the lead.

At Hopkins' yesterday The Sporting Duchess was followed by Furthest Russia.

Buffalo Bill's Wild West opened before immense crowds yesterday at Westworth Avenue and Thirty-fifth Street. It is likely that the show will break its record this week, as the veterans like Bill Cody and the smell of powder.

Down on the Lake Front Paul's people opened with The Battle of Santiago, Saturday, and will no doubt attract a good share of patronage. And the new Coliseum, in Wabash Avenue, near Sixteenth Street, was dedicated by band and war song concerts Saturday night.

End of the season is here, standing an elaborate production of The Story of the Road. Thomas and Newton have secured the rights.

A Stranger in New York is underlined at the Great Northern for next Sunday.

Mrs. Abbie Sage Richardson and Daniel Frohman arrived here today to see Mr. Frohman's stock open at Powers'. "Burr" Hall.

BOSTON.

Roland Reed Reappears—His New Play—Attractions Current and Coming.

(Special to The Mirror.)

BOSTON, Aug. 27.

It may be safely said that the local season is thoroughly started now, for two more houses fell into line to-night and two others will open before the close of the week.

of chief interest was the return of Roland Reed to the stage after the illness which came so near causing his death last December. He is now thoroughly recovered, and the capacity at the Museum was tested to see the first performance of A Modern Crusade, by Sydney Rosenfeld, which was produced with the following cast:

Dressed Ward	.....	Roland Reed
George Arnold	.....	Charles F. Gotthold
Prince Hugo von Hartenstein	.....	Wright Kramer
Capt. Edmund Arthur Faulstich	.....	Brandon Hurst
Frederic Knapp	.....	Herbert Fortier
Professor Buddik	.....	Norman Campbell
Colonel Savage	.....	I. P. Hicks
Mr. Biddle	.....	Daniel James
Capt. Alexander, U. S. N.	.....	William Tucker
Peter Eckel	.....	James Devlin
John	.....	Samuel Gordon
Frederick	.....	James Douglas
Hemmett Ward	.....	Mary Myers
Lydia Ward	.....	Carolyn Wylie
Mary	.....	Frances Wheeler
Artha Moore, M.D.	.....	Frederic Rush

Mr. Reed is certainly to be congratulated upon his new play, which should win success wherever it is presented. It is bright and original and is an excellent medium for his talents as a comedian. I believe that Mr. Rosenfeld obtained his suggestion in a serious, sociological problem play by Fuld, but he went to work on thoroughly original lines and made straight comedy, and hilarious comedy at that, out of what had been intended to be a serious matter. Mr. Reed is a multi-millionaire, who can do anything where money is concerned, and at the start he can afford to be imperious to a poor but ambitious young suitor for his niece's hand. All the characters get shipwrecked on the island in the South Pacific, where the weeks are no more account than the minutes. The most interesting thing is that the most difficult tasks to help things along are the only practical

being in the party. Finally all are saved, and the comedy ends *comme il faut*.

Mr. Reed was splendidly received and won the honors, but Isadore Rush was an unquestioned second and scored a hit as a female doctor. Special interest was attached to the debut of Carolyn Whyte, and very few in the audience knew that this charming young lady, who played with the greatest of talent, was in reality the young daughter of Miss Rush. Her future is very promising. The company is uniformly good, special credit being due to Wright Kramer, Charles Gotthold, and Brandon Hurst, as well as to William Seymour, under whose stage direction the play was given.

It seems to be the regular thing for the Tremont to open its season with a rural play, and it now presents The Dairy Farm, the most ambitious production from the point of art that James W. Wallick has ever brought to Boston. It was very well received to-night, and one of the interesting features was the presence of the author, Eleanor Merion, in the cast. There would seem to be nothing to prevent a repetition of the popular success made in New York and Chicago.

Reopening the Whirlwind had its first hearing in Boston at the Grand Opera House to-night and made an instant hit. One of the best received members of the company was Fanny McIntyre, who had made many friends in the time when she was leading lady of the stock at Bowdoin Square. The cast was uniformly good and the scenic features were elaborate.

So far as players were concerned, this is an off week at the Castle Square, but not in the quality of the production, for A Fool of Fortune was given in splendid manner, John T. Craven showing one of the best impersonations of his stay at this house. Franklin Ritchie, Lindsay Morrison, Leonora Gaito, and Leonora Gaito were in the cast, but the others were the lesser lights of the company, who did so well that their future work will be watched with interest.

Pinafore on the Lake opened its third month at the chutes to-night. The successful run will end on Labor Day. Mabel Leverett, a diminutive girl from the chorus, made an unquestioned hit last week when she was called upon to play Hebe at short notice.

Elmer E. Vance's company, in The Limited Mail, was one of the few fortunate combinations to secure time at the Bowdoin Square before the opening of the season of the stock. It was well received to-day, Bentrice making the best hit in the production. N. S. Wood will follow in The Orphans of New York.

The Wheel of Fortune is the play of the week at the Grand, having its first production in Boston at the hands of the stock.

Woman and Wine will open the Boston 20, but Edith Brooker will not head the company, as has been announced. She has canceled her engagement. It is said, on account of a difference with the management in regard to the length of contract. Her place will be filled by Sylvia Lyden.

The next night but one the Park will fall into line with Neil Burgess, who will open a four weeks' engagement in The County Fair. The Columbia will open on Sept. 3, with a special company, presenting In Gay New York. The second offering of the season will be The Cadet Girl.

The stock at the Castle Square for its fourth winter season will be the strongest yet, including Lillian Lawrence, Hope Ross, Leonora Bradley, Leonora Gaito, Marian A. Chapman, John Craig, John T. Craven, J. L. Seely, Charles Mackay, Tony Cummings, Lindsay Morrison, Edward Wade, Stanley Kent, J. T. Hanson, and John J. Geary. After divorce there will be an elaborate production of Monte Cristo, Sept. 16, a week before James O'Neill comes to the Boston with his version.

Clay MacCauley, who made a sensation by his articles written from the Philippines, has given up missionary work to become a press agent—excuse me, his title is "literary representative"—and he is to have interesting interest in the Lieber production of The Choir Invisible.

Harry Conner is visiting his Boston relatives. Frank J. Keenan passed through Boston last week on his way to Washington, where his season will open with A Fool Relation, on Sept. 10. Agnes Booth Schofield won the putting match at the Massachusetts private links, at Manchester-by-the-Sea, last week.

Advance representatives of companies that have played in Boston in the past three seasons will learn with regret that Frank W. Noxon is no longer "The Man with the Longnet." He has gone to the Providence News. But he has an accomplished successor in F. H. Cushman.

F. E. Ford, business manager of the Boston, has returned to town after a pleasant vacation, which he divided between Cape Cod and Bridgeton, Me., where Miss Ober and several of the old-time Bostonians make up a congenial summer colony.

Eugene Conles passed through Boston last week en route from Vineyard Haven to his fine home in Vermont, where he will remain until the season of Alice Nielsen opens in October.

Lillian Lawrence went to New York after her summer's rest in Cape Cod, but now returns to Boston prepared for another season at the Castle Square.

Harry G. Carleton had a painful accident in Chelsea Square last week. He was sitting in a buggy, to which were attached a pair of horses, when in some manner the seat broke as Mr. Carleton was talking to a friend in front of the Academy of Music. He was thrown out, and the horses started off, dragging him along the street face downward. Finally the horses were stopped and Mr. Carleton was removed to the Frost Hospital, where he remained unconscious for nearly four hours. He was badly cut about the head and face and received several body bruises.

Maudie Odell gave a dinner in honor of her friend, Grace Reals, just before the departure of the latter to Chicago to be leading lady of the Stock at the Dearborn. Miss Odell will not remain with the Castle Square company, but goes almost immediately to St. Louis, to become leading lady of the stock company at the Imperial at a largely increased salary.

Grace Atwell is at Boothbay Harbor, Me. Richard Mansfield has just signed contracts for Mrs. E. G. Sutherland's dramatization of Booth Tarkington's novel "M. Brancaire," and its production will probably follow the run of Henry V. Mr. Tarkington and Mrs. Sutherland collaborated on the dramatization, which varies greatly from the book, lacking one thing, a happy ending, and Lady May being a different sort of a person from the world-corroded girl of the book. Mr. Mansfield will take full advantage of the scenic possibilities of the play, and will show old Bath as it was in the tenap times.

JAY BENTON.

PHILADELPHIA.

Many Theatres Opening—Bills and Announcements—Cape May's Good Season.

(Special to The Mirror.)

PHILADELPHIA, Aug. 27.

We are now passing through the hottest days of the summer, yet all our popular priced theatres are open and are receiving fair patronage. A Female Drummer, with Helen Byron in the title-role, is the attraction at Gilmore's Auditorium and was received this evening with much applause. Also in the company are Oscar Figman, Willis P. Sweetnam, George Richards, Harry Ladell, Albert Tavernier, Nellie O'Neill, Madeline Merli and a lively, pretty group of chorus girls. The Angel of the Alley will follow.

The stock company at Forepaugh's Theatre appears in The Span of Life, with the Donetta Brothers in the summer scene. The play is well staged and, in spite of the weather, opened to large patronage. Next week, The Senator.

A Ward of France, the offering at the National Theatre, includes Maurice Drew, Paul Scott, Walter Wilson, Fred Guest, Delaney Barclay, Albie Warner, Maude Atkinson, Edith Ward, Maude Rogers and Alice Scott. A Romance of Cosh Hollow next week. Quo Vadis, Sept. 10.

The People's Theatre opened Saturday with Caught in the Web to fair patronage. A bill in Pave is the underlined attraction. The Grand Avenue Theatre will open its doors Sept. 1, when the stock company will present The Moth and the Flame. The members of the company this season are Walter Edwards, Bertha Creighton, Edwin Middleton, Alice Butler, William Hummel, Ethel Lynn, Walter Stall, Eva Westcott, August Glassmire, Robert Ely, and Frank Walters. Among the new faces will be Drew Morton, stage director; Ida Glenn, Leon Richards, W. J. Bowen, Chas. Lambert and James Delley.

Tumour's Minstrels will open the season of the Eleventh Street Opera House with a matinee Sept. 1. In the company will be Halsey Dougherty, Vic Richards, Charles Turner, Alf. C. Gilson, John E. Murphy, James McCool, Tom Waters, Jos. D. Horitz, J. M. Woods, J. M. Kane, Edwin Goldrick, J. M. Dempsey, Frank Dumont and Dick Lilly. John A. Armstrong will be musical director, assisted by Clifton A. Wood, C. V. Fisher, Frank Setaro, Gus Bonediet, Jon Perry, Charles Simpkins, Jos. Perry, Jr., W. Thompson and Tony Hunting.

The Arch Street Museum, under the management of Charles A. Bradburn, will open Sept. 1 with continuous vaudeville.

The West Street Theatre will begin its season much earlier than originally contemplated. The Belle of New York will be the initial attraction, week of Sept. 3, to be followed by The Cadet Girl for a run.

The Rogers Brothers in Central Park, after being tried at Atlantic City for several nights this week, will open the season of the Chestnut Street Theatre, Sept. 3, for a stay of several weeks.

The Standard, under the new management of Davey and Speck, will open with a stock company Sept. 8. The theatre is now being renovated throughout.

The big business of the town is at Keith's, where the attractions are always first class. Mr. and Mrs. Arthur Sidman, Mr. and Mrs. Edwin Milton Boye, W. C. Fields, Clarice Vance, Gus Williams, the Savans, Howard Thurston, Terry and Elmer, Anana and Hartley, Falarde, Madge and Morton, Russell and Tillyne, Joyce and Phipps, Florence, and the biograph make up the current programme.

Hushin's Grand Opera House begin the season with a matinee next Saturday, when the following array of popular favorites will appear: Staley and Hirsch, Edna Aug, Amelia Summer, McAvoy and May, the Rosinos, George W. Day, Howard and Sinclair, Engstrom Sisters, Minnie Four, Pitrot, the three Murray Brothers, and White and Harris. A complete orchestra of fourteen pieces will furnish the music.

One week more will see the end of the open-air concerts at the various parks. They have all done a good business.

William A. Abbe, assistant manager of Keith's Theatre in this city, is taking a vacation in the Adirondacks.

The Park, under the management of the Hushin Brothers, will open Oct. 1 with The Adventures of Francois.

The Broad Street will probably open Sept. 24 with Minnie Seligman.

Leo Wright, the minstrel and composer, has just completed two songs that are likely to become popular. They are "Kitty Moore," a ballad, and a coon song. "Johnson is Not Lucky Nigger's Name."

Cape May Notes: Sewell's Point Pavilion gave a first class bill the past week, the entertainers being Billy Courtright, Vic Richards, Billy Raymore, Nace Bouville, Leo W. Wright, Viola Raymore, Yachky, Jennie Lee and the Excelsior Four. The season has been good and will continue for two weeks more. Mr. and Mrs. Thomas H. Perse (Edith Mason) are among the visitors.

Cape May has had its most profitable season in twenty-five years, and the prospects for next year are excellent. The rival resort, Atlantic City, has had lots of people, but little money.

S. FERNBERGER.

ST. LOUIS.

End of the Summer Season—Openings to Come—Notre's Budget of News.

(Special to The Mirror.)

ST. LOUIS, Aug. 27.

Notwithstanding the intense heat last week, Havlin's did a good opening business, and Manager Garen was much pleased with his early venture. It hardly seems reasonable that people would attend a downtown performance when the money was hoarding around the 100 mark, and a half-down garden shows open, but large numbers of them did, and I see no reason why this popular house should not keep open throughout the summer season. This week we have Tennessee is the attraction with the following in the cast: Townsend Irwin, Will T. Morton, Anthony Andre, Victor Morley, Ed. F. Bowers, A. J. Edwards, W. C. Thorne, Lillian Beyer, Maud Norton, Edith Bowers, and Helen Irwin. Next Sunday, On the Svanone River.

Forest Park Highland continues to draw large crowds, these hot August evenings. Last week's bill was well received. The Nortons were again the feature, and were even more popular than the preceding week. Colonel Hopkins is offering the following bill this week: Papina, Mouliere Sisters, Rudolph and Carola, Nora Hayes, Gallardo, Al. Waltz, and the Newsboys' Quintette.

The Suburban did not break the season's record for business last week, but did well, considering the strong competition. This week Manager Gumpertz has the following to offer his patrons: The Saxons, Josephine Gassman, Everett Trio, Platt and Sutherland, Al. Blanchard, Breton Runkel Trio. The programme concludes with a farce entitled A Dollar for a Kiss.

Henry E. Dixey in his famous part of Adonis was a great drawing card at the Delmar last week. Large crowds applauded the clever burlesque at every performance. Sloan, Clark, Regley, Ethel Jackson, and Ruth White came in for their share of applause. Manager Gumpertz very wisely decided to continue the bill for this week.

Next Sunday, The Lady Slavey. A Charlie Chase closed for the season Saturday night. The triple bill last week was a splendid offering. Gertrude Lodge's specialty in Charity Begins at Home was the real hit of the performance. Grace Van Studdiford was compelled to sing The Last Rose of Summer a number of times each evening during the third act of Martha. W. W. Hushaw showed his versatility by appearing in three very different characters.

It is rumored that Mrs. Van Studdiford and Mr. Hushaw will be members of the Castle Square Opera company the coming season.

The Standard did a fair opening week's business with a very ordinary bill. This week, Fred Irwin's Majestic Burlesquers are holding the boards. The bill opens with an eccentric travesty entitled Down the Line, and concludes with The Devil's Daughter. The olio entertainers are Morgan and Otto, Katherine Dahl, Bailey and Madison, Kitty Irwin, Maurice Mitchell, Marie Evers and Mildred Valmore, Three Merrills, and Joe Bonnell. Next week, Merry Maidens.

Manager Donovan reports everything flourishing at his popular resort. I took a chance on the "sub" cars Friday evening, and went down to see Mr. Donovan's show. The performance was clean and entertaining from first to last. This week's bill: Clark and Franklin, Fannie Donovan, Ritchie and Ritchie, Harry Steele, Diamond Brothers, Tiffany Sisters, the Dorsey, and concluding with Mr. Donovan's one-act farce, The Last Shirt Waist Man.

Maurice Freeman closed his summer engagement at Koerner's Garden Saturday evening, owing to the fact that he has been engaged as leading man of the New Empire Opera House Stock company at San Antonio, Texas, and is to open there on Sept. 2. Mr. Freeman has been connected with stock work in St. Louis for several seasons, and he has many friends and admirers here. He can always be relied on to do good, conscientious work, and Mr. Goodbar has secured the right man to make his new company a winner. Mrs. Freeman (Nadine Winston) is to be leading lady, and Annie Marie Schaffer and

Alfred Britton, of the Koerner's Garden company, also go to San Antonio.

The theatres now closed will open as follows: Olympic, with Edith Foy, Sept. 2; the Grand, with A Stranger in a Strange Land, Sept. 2; the Columbia, with vaudeville, Sept. 3; the Century, with The Burgomaster, Sept. 10; Music Hall, with vaudeville, Sept. 17; the Imperial, with the new stock company, Sept. 23.

Colonel Hopkins is to give a season of vaudeville at Music Hall during the exposition, that will open Sept. 17.

The Columbia management will inaugurate a new plan regarding the manner of presenting their attractions this season; they will begin their week on Monday instead of Sunday, as has been the custom since the opening of the house. They have had considerable trouble in the past in getting their full bill on for Sunday matinee, and often some of the performers would reach the theatre just in time to go on, and would have no time for rehearsal with the orchestra, and consequently the Sunday performance was generally rough and very unsatisfactory; hence the change, which I think is a good one.

I am much pleased to learn that R. L. Giffen is to manage Havlin's new stock company at the Imperial. Mr. Giffen organized and managed the Grand Stock company the latter part of the season of 1898-9, which was the best stock company ever seen here. He astonished our people by the elaborate productions he put on, not only by giving us new and modern plays, but staging them magnificently and at great expense.

J. A. NORRIS.

WASHINGTON.

Improvements at the Theatre-Academy's Big Bill—Summer Garden Attractions.

(Special to The Mirror.)

WASHINGTON, Aug. 27.

The work of transforming the Academy of Music into a vaudeville theatre is nearing completion. The ornamental iron shed covering the sidewalk at the main entrance has been removed, and the front of the building will be illuminated by numerous arc lights. The lobby of the house has been done over in white and gold. The stage has been thoroughly equipped. Manager Hushin will open the theatre with a Labor Day matinee. The big bill will comprise Pauline Hall, Bettina Gerard, Montgomery and Stone, Monteponi, Jess Dandy, Pauline Moran, Carlin and Brown, Elgie Bowen, the Maginays, Martinetti and Grand, Kennedy and Quinn, and the Brothers Abasco. The prices will be 50, 25 and 15 cents at night and 25 cents at matinees.

At the Lyceum to-day T. W. Dinkins' Vagabonds opened well. The burlesques are The Lady and the Lobster and From the Tenderloin to Tokio, with specialties of the Mignani Family, Topack and Steel, the Three Nudos, Barrett and Larned, Ho Jansen, and Lillian Washburn. The High Roller will follow with a new comedy. Bridge Waller is recovering from a severe illness.

Plumpton K. Chase, manager of the New Grand, has made the entrance to his theatre about the handsomest in the city. The season at the New Grand will open Sept. 10, with Lockhardt's Elephants as headliners.

Everything is quiet around the principal theatres, and the news of the drama is scarce.

Paul S. Furman will be Mr. Hushin's assistant business manager and press representative at the Academy.

T. Arthur Smith has severed his connection with Wildwood Park in order to resume his connection with the New National Theatre as treasurer.

The sixth week of vaudeville at the Palm Garden at Cabin John Bridge offers a new bill, that includes Fox and Allen, Alice Leslie, Margie Lester, Nizaros, and the American ventigraph, a new picture machine.

At Glen Echo Haley's Concert Band continues, with Frank Howard's Curfew Fantasia, George Graham, the Victoria Four, and Maurice Joyce as added attractions.

At Gassenhofner's Lawrence Summer Garden the new people are Adams and Evans, Alice Donaldson, Doc Stanley, Eva Read, Pauline Feyer, Pearl Frazier, and Mattie Havens.

Manager G. A. Wegfarth, of the Bijou Theatre, has secured a ninety-year lease on a plot of ground in Baltimore, and will at once have prepared plans for the erection of a new burlesque theatre on the site.

Ferry F. Leach, of this city, who has supported Lillian Burkhart in vaudeville, has resigned to join A Runaway Girl.

JOHN T. WARD.

ATLANTIC CITY.

The Beginning of the End—Receiver for Auditorium Pier—The Week's Bills.

(Special to The Mirror.)

ATLANTIC CITY, Aug. 27.

To-night marks the beginning of the end. From now on the crowds will commence to thin out and Atlantic City will resume the normal conditions of a city of 20,000 inhabitants. Business at the various playhouses has been very large the past week. At the Academy of Music Way Down East proved a record breaker, more than doubling any previous week's business.

At Young's Ocean Pier Manager Norman Jeffries has gathered together another good bill in the theatre, consisting of Clifford and Ruth, Lillian Burkhart, Harrigan, Lee and Thorne, Ricknell, Mr. and Mrs. Stewart Burrow, and the cinegraph. The Royal Italian Band closed Aug. 25 and was succeeded by Anderson's Third Regiment Band of Pennsylvania.

At the New Steel Pier the vaudeville bill on the Midway has had very large patronage, as well as the Innes concerts in the Music Hall.

The Mamouille Awkins company closed Aug. 25 at the Auditorium Pier, after a successful season for the company, but strange to relate, an unprofitable one for the pier company. Application was made Aug. 23 at Trenton for a receiver for the company. The liabilities are said to exceed the assets by about \$15,000. C. H. Doty is the president and principal stockholder.

At the Empire Manager Henry Kuehnle has enjoyed profitable business, offering his patrons The Juncing Dawsons, Caron and Herbert, Carrie Eiler, Belle Gordon, Lillie Western, Morrissey and Rich, Kelly and Ashley, James Thornton, and the Miranda Sisters. This house will close Sept. 3.

The Cypse Camp, the Zoo, and Ad. Carlisle's Circus have each had a good week, as well as the vaudeville houses on the Bowery, Doyle's and Governor's.

Eugene Blair in A Lady of Quality opened at the Academy to-night. The Rogers Brothers in Central Park will kill the dog at the same house Aug. 30, for three nights, and will be followed for two weeks by Creston Clarke, who plays his annual engagement here.

Manager W. S. Maguire, of the Steel Pier, left Aug. 25, to assume the business management of the Jennie Bartelle dramatic company.

W. E. Block, property man, and C. F. Mitchell, stage manager at Young's Pier, will leave Sept. 3 to take similar positions at the Ninth and Arch Street Museum, Philadelphia.

GEORGE W. BLOOMGOOD.

BALTIMORE.

Hope Booth at the Holiday—Burlesque and Vaudeville—Personal Mention.

(Special to The Mirror.)

BALTIMORE, Aug. 27.

The attraction this week at the Holiday Street Theatre is Hope Booth in A Wife in Pawn. Miss Booth is seen to advantage in this amusing comedy, and is supported by a competent company. A Ward of France did an excellent business last week at the Holiday Street. It was well presented and well received.

The Troucadero Burlesquers hold the stage of Koerner's Monumental Theatre, where they present a first rate vaudeville bill with a number of

MAN'S ENEMY.

ALL MEMBERS ENGAGED FOR ABOVE CO. PLEASE REPORT FOR REHEARSAL AT

LYRIC HALL, 6th Ave. and 41st St.,
Monday, Sept. 3, at 10 A. M. Sharp.

KINDLY ACKNOWLEDGE THIS CALL TO
SAMUEL KINGSTON.
Dorothy Sumner. Agnes Robinson.
Theodore Bryce. D. B. Wallace.
Marion Lindsay. Ruth Beck.
W. F. Canfield. Phil. Matthews.
Thad. Shinn. Gertrude Robinson.
William Seal. S. Spandauer.
Agnes Carlton. Al. Dol on.
Eddie La Cruz.

THE BREAKERS.

ALL MEMBERS ENGAGED FOR ABOVE CO. PLEASE REPORT FOR REHEARSAL AT

LYRIC HALL, 6th Ave. and 41st St.,
Monday, Sept. 3, at 10 A. M. Sharp.

KINDLY ACKNOWLEDGE THIS CALL TO
DANIEL A. KELLY.
Agnes Ardock. John L. Saphore.
Josh. P. Keefe. Leon E. Brown.
Arthur Hagitt. Fanny Yantis.
J. H. Conner. Amanda Wellington.
Frank Rose. Harriet Saphore.
Chas. Stewart. Henry Hof Geo. Price.
Francis Justice. James Fort.

LOST IN THE DESERT.

ALL MEMBERS ENGAGED FOR ABOVE CO. PLEASE REPORT FOR REHEARSAL AT

LYRIC HALL, 6th Ave. and 41st St.,
Monday, Sept. 10, at 10 A. M. Sharp.

KINDLY ACKNOWLEDGE THIS CALL TO
OWEN DAVIS.
Edwin Walter. Milton Belmore.
Christine Langford. Harry Levan.
Phineas G. McLean. Frank Edwards.
Van Dyke Brooke. Joseph Weeger.
Louis Thiel. Hadji Tahar's Arabs.
Jas. S. Devlin. H. C. Egerton.
Iza Breyer. Saml. L. Dawson.

GUS HILL, 1858 BROADWAY, NEW YORK.

Opened Season August 27th in Elizabeth, N. J.
THE EXTREMELY FUNNY FARCE-COMEDY

A HINDOO HODDOO

"OO," "OO," "OO."

WITH THE FOLLOWING COMPANY:

ANNA BOYD, GEORGE LARSEN, MATTIE LOCKETTE,

Alta Perry, Mateo-la Bonnetta, Sarah Thurston, Harry Byers, Harry Morton, Lester Walter, Franklin Whitman, Edmund Burroughs, Chas. Lawrence, Joseph Little.
Office Henry V. Donnelly's Murray Hill Theatre, N. Y. City. Under the Management of WHITING and WILLIS.

up to date features. Their predecessors at the Monumental, T. W. Dinkins' Vagabonds Burlesques, enjoyed a good week. The cooler weather contributed toward filling the theatres. The vaudeville and concert are still drawing cards at the Electric Park Casino. The season at the Park will continue into September. The American vaudeville and Warner's Military Band attract crowds to River View Park. Maurice J. LeMayeur, business manager of the Academy of Music, has returned from an extended trip North, and is now spending a few days at the Islesworth, Atlantic City, with his family. George W. Rife, spends every Saturday and Sunday at Atlantic City. His family are at the Windsor.

CINCINNATI.

Current Offerings—The New Pike Stock Company—Other Matters.

(Special to The Mirror.)

CINCINNATI, Aug. 27.

The last chapter of the Summer resort season of 1900 is now being written. Coney Island closed its unusually prosperous season with its annual harvest home Saturday, and the Lindlow Langston and Chester Park are now in their last week. The Lagoon has Barre and Jules, Pete Baker, Scott and Wilson, Keely and Violette, and the four Miltons. The Lily of Killarney is the bill at Chester Park, where all the favorites of the opera company are being heard. W. A. L. MacCollin appeared in the cast and his work pleased the audience greatly. Head's began its season yesterday afternoon with Busco and Holland's Minstrels. In the company are Tom McIntosh, John Kucher, McKisick and Jones, the Byron family, the flying Bonnards, Farber and Davis, and Willard Brewer. The Fast Mail is drawing well at the Lyceum. Next week the Columbian and Walnut will open. The Pike's reopening will occur Sept. 16. In the company this year will be Lizzie Hudson Collier, Byron Douglass, probably: Herschel Mayall, John Maher, J. B. Everham, Fred Butler, Angela Dolores and several new faces. Willoughby Culbertson is to be the press and ad. writing man, taking the place of G. Edmund Hatcher, who is now located in Chicago. Catalogues have just been sent out by the College of Music announcing its new education department, which will be under the direction of Miss Mannheim. She is taking hold of and organizing the section with her well-known executive ability, and success should attend her efforts. WILLIAM SAMSON.

OPENINGS.

Broadhurst Brothers' The Man from Mexico, in Washington, D. C., on Sept. 10.
The Keystone Dramatic company, at the Eleventh Avenue Opera House, Altoona, Pa., on Aug. 27.
Alma Chester, at Glens Falls, N. Y., on Sept. 3.
Chauncey Elliott, in Minneapolis, Minn., on Aug. 27.
John Griffith, on Sept. 19, at Benton Harbor, Mich.
The Field and De Vos Stock company, at Port Hope, Ont., on Aug. 27.
Blanche Walsh in Marcelle, at Montreal, on Oct. 1.
The Schiller Stock company, on Aug. 26, at Pittsfield, Mass., where they are now rehearsing.
Trapped by Treachery, at the Third Avenue Theatre, in this city, on Sept. 17.
Flo Irwin in Miss Kidder, at Elizabeth, N. J., on Sept. 1.
Erwood Stock company, at New Philadelphia, O., on Aug. 29.
Murray and Mack, in Shooting the Chutes, on Sept. 7.
Finnigan's Hall (Eastern), on Sept. 1.
Whitney and Knowles' Quo Vadis, at Oshkosh, Wis., on Aug. 23.
Dun Sherman's Comedians in Old Dan Tucker, on Sept. 5, under direction of Fitz and Webster.
The Cook Church Stock company, at New Bedford, Mass., Aug. 29-30, presenting An Actor's Romance, The Euling Passion, The White Squadron, Land of the Midnight Sun, Lady Lil, A Soldier of the Empire, An Innocent Sinner, and The Midnight Alarm.
A Trip to Chinatown, at Elizabeth, N. J., on Aug. 29.
Hilbert's Crackjack Minstrels, at Easton, Md., on Sept. 1.
Ed L. Fuller's Minstrel Party, at Port Jervis, on Aug. 23.
Flynn and Mack's The Bell Boy (Eastern), at Port Chester, N. Y., and Hogan's Alley (Eastern), at Rochester, N. Y., on Aug. 27.
The Watch on the Rhine, with Al. H. Wilson as the star, will begin its season on Sept. 17, at Reading, Pa.
Ferris' Comedians opened their season, Aug. 13, at La Crosse, Wis., and it is reported that all previous records were broken by the company during the engagement.
The Grace Hayward company, under the direction of Dick Ferris, opened at Waukesha, Wis., on Aug. 29, to a packed house, despite the fact that a severe storm was raging. Miss Hayward and her leading man, Cameron Clements, made a very favorable impression.

MATTERS OF FACT.

Tennessee's Partner opened the season of the Bowdoin Square Theatre, Boston, last week, and the engagement was one of the largest in the history of the house. Manager Arthur C. Alston was complimented by Manager Lothrop for the excellence of the production and the carefully selected cast.
Thall and Kennedy's A Stranger in A Strange Land opened at the Great Northern Theatre, Chicago, on Aug. 19 to very large business, which continued all the week. Beatrice Norman in the lead made a hit and was highly praised by the press.
Harry J. Berry, of Chicago, who put on the recent elaborate and highly successful outdoor production of As You Like It, at Narragansett Pier, R. I., is in town, and at liberty for engagements. He may be addressed at THE MIRROR office.
After the final performance of the stock company at Peak's Island, Me., the women of the Summer colony there surrounded Willis Granger, the leading man of the company, from the lawn below his rooms at the Concord Hotel. A sextette of mandolin and guitar players furnished the instrumental music, and "Good By" and "I'd Leave My Happy Home for You" were sung. Mr. Granger responded with a short speech.
Anne Sutherland has returned to New York after her Summer stock engagement. Miss Sutherland's plans for next season are not settled as yet.
Madame Elise Freisinger, costumeur, who has been in Paris, returned last week and is located at 294 East Eighteenth Street.
In the City Court the Gillen Printing Company have secured judgment for \$2,100 by default against F. C. Ross, who took out The Telephone Girl last season.
Mrs. Samuel Charles, whose fine work with Stuart Robinson, Andrew Mack, and A. Remond of Great Red, is well remembered, is now in town and at liberty.
Lillian Harper as Nancy Oliver in The Angel of the Alley is much gratified by the praise she has received for her work in that production.
Gus Hill has issued the following calls to members of his companies: For Through the Breakers and Man's Enemy, at Lyric Hall, Sept. 3, at 10 A. M.; for Lost in the Desert, at Lyric Hall, Sept. 10, at 10 A. M.
The Fall Eye opened its season last week at the Auditorium, Philadelphia, to record breaking business. The performance is more attractive than that of any previous season.
The railroad shops and cotton mills are booming at McComb City, Miss. It is a good one-night stand.
J. M. care of this office, has had experience in newspaper and theatrical fields, and has good references. He desires a position with a responsible company.
The Holly Opera House, under the management of the company, rents 200, and is located in the bustling manufacturing town of Black Rock, Ark. The house was opened on May 15.
The actor-author, J. C. Nugent, assisted by Grace Ferris, will, this season, in vaudeville, play a twenty minute skit entitled At Sundown.
W. M. Barrow, of Baton Rouge, La., has a Southern play of four acts with thrilling climaxes and a romantic plot, for sale, or to let on royalty.
The Griswold Hotel, Pittsburg, recommends itself to travelers by offering for sale on royalty by the author, W. M. Barrow, Baton Rouge, La.
A new Southern play in four acts and dealing with a new subject is offered for sale on royalty by the author, W. M. Barrow, Baton Rouge, La.
A new manager, Alford C. Munch, will rule at the Hope Opera House, Fayetteville, La., the present season. A booming town with 6,000 population and a big amusement having elegant points to good business for visiting attractions.
Frank M. and John R. Willis comedy company is rehearsing at Atlantic City, N. J. The company will surpass any they have yet had. New scenery by A. Jacobs, electrical effects, new music and costumes will be some of the features. The company, which will play principally East, going no further West than Longtown, O., includes Frank and John Willis, La. Fiesla, Kitty Holston, Norma Willis, Martell Family, Marie Fleming, Floyd Sisters, Monte Collins, Charles McShane, James Leslie, Nellie Potter, Thomas Carrick, and Charles Holston.

WILLIAM H. WEST'S MINSTRELS

"One of the most successful minstrels in the world is William H. West, who some years ago broke away from his old business associates and is now at the head of his own organization," said Manager Rick-aldy. "Mr. West has this season made many departures from the usual line of the minstrel, and his performance in general, and the result has far exceeded his most sanguine expectations. He opened his season at Astbury Park, N. J., on July 27, and has been continuously greeted by crowded houses, notwithstanding the fact that the weather has been fearfully hot and the theatres like ovens. At Atlantic City he appeared one week to the record business of the season. At Hartford, he drew tremendous houses both at the matinee and night performances of Aug. 13, hundreds of standing room tickets being sold and other hundreds being turned away. The company opened at the big Lyceum Theatre, Buffalo, to one of the largest audiences ever within the four walls of that theatre, drawing over 1,500 people in the gallery and balcony standing on every floor. The performance made an exquisite hit and this great business has continued all the week, the S. R. O. sign being put for every performance, except one, on the entire engagement. The attraction was the only one that did not result in a line of adverse criticism from the press of Buffalo. Mr. West deserves his success for he is a most successful and a man of fertile brain and great resources in his business matters."

Go Where the Crowd Goes to See Frank M. and John B. Willis

COMEDY ENTERPRISE
Season Opens Aug. 27th at Atlantic City, N. J.
FOR A TWO WEEKS RUN.

OUR COMPANY, Frank M. and John B. Willis, Bartlett Family, Norma Willis, Monte Collins, James Leslie, Kitty Holston, Three Floyd Sisters, La Felsa and Thomas Carrick, Marie Fleming, Ernest Hoffman and W. H. Lawrence, Charles McShane, Pauline Russell, Charles Holston, Robert Dunn.

SEE NEW 150 SPECIAL PAPER AND MEMBERS.

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PRIMROSE AND DOCKSTADER AT BUFFALO.

Primrose and Dockstader's Minstrel company played their annual engagement at the Star Theatre, Buffalo, week of Aug. 26, says J. H. Becker, manager, "and notwithstanding extreme hot weather and the fact that another minstrel company was in town playing at popular prices, Primrose and Dockstader's Minstrels packed the Star at every performance. The company was applauded to the echo, and collectively and individually they made a most pronounced hit. The audiences were very sightly, the shirt waist epidemic having spread to a remarkable degree. Primrose and Dockstader introduced the shirt waist automobile parade. Fifty members of the company were attired in brilliant, rainbow-hued shirt waists, white duck trousers, and patent leather shoes. So great was the desire to witness this novel street parade that the streets were thronged with thousands and every window was packed with eager people to get a view of it. The ladies waved their handkerchiefs, and men applauding as the band played that new song, "I Want My Shirt Waist Man." While the shirt waist parade was a grand success, the starch was taken out of it by the receipts taken in at the box office during the week and the brilliant entertainment given behind the footlights of the Star Theatre."

NEW DEALS IN SOPE DRAMAS.

Wallace Munro, of Munro and Sage, managers, made an agreement last week with Howard Gould whereby the latter will play under Mr. Munro's direction through a term of years. At the same time Mr. Munro secured the sole American rights to Robert of Heintzen, together with the entire original production, and will send out a company, headed by Mr. Gould, to play it during the coming season. The tour will extend as far as the Pacific Coast. Munro and Sage have disposed of the rights of The Prisoner of Zenda for the Eastern States to Shippam Brothers. Their own company, which will soon begin rehearsals, will play principally in the South and West.

A HINDOO HODDOO.

A Hindoo Hoddoo opened its season last night at Elizabeth, N. J. The story is original. Anna Boyd is seen in a dashing part, while George Larsen and Mattie Lockette also have good parts. Whiting and Willis, the managers, will take the comedy direct to the coast.

DATES AHEAD.

(Received too late for classification.)

A WIFE IN PAWN (dope Booth): Philadelphia, Pa., Sept. 3-8.
BENNETT MOUTON (E. K. Mouton, mgr.): New London, Conn., Sept. 3-8.
ERLYS, THE (clownettes): Waponeeta, O., Sept. 3-5, Paulding 6-8.
HOW DOFFER WAS SHOT (dope Wal-ter): Hillsboro, O., Sept. 24.
LITTLE TRICKIE: Monomone, Wis., Sept. 1, Still-water, Minn., 3, Red Wing 4, Rochester 5.
LOST IN EGYPT (Harris and Parkinson): Mahanoy City, Pa., Aug. 31, Shamokin Sept. 1, Ashland 2.
MANNING YALE (VAUDEVILLE): McComb City, Miss., Aug. 31, Brookhaven Sept. 2, 3, Hazlehurst 5, 6, Crystal Springs 7, 8, Jackson 9, 10.
MILLIE, ROSE (Buffalo, N. Y., Aug. 27-Sept. 1).
MILTON'S WEDDING (Benton Harbor, Mich., Aug. 29, Elkhart, Ind., 30, Goshen 31, Laporte Sept. 1, Blue Island 2, Prospect 3, Dixon 4, La Salle 5, Matteson 7, Bloomington 8, Pekin 9, Petersburg 10, Springfield 11, Decatur 12, Sullivan 13, Danville 14, Terre Haute, Ind., 15.
MODERNA, MADAME: Montreal, Can., Oct. 15-20.
MURPHY, TIM: Columbus, O., Aug. 31.
QUO VADIS (E. C. Mackney and Edwin Knowles): Toronto, Can., Aug. 27-Sept. 8.
QUO VADIS (E. C. Mackney and Edwin Knowles): No. 2, Jersey City, N. J., Sept. 1-8.
SHANNON, HALEY: Marshall, Mich., Aug. 27-Sept. 1, Kalamazoo, O., 2-8.
SI PLUNKARD (dope Mack, mgr. M. Clements, Mich., Aug. 28, Pontiac 29, Cassopolis 30, John 31, Grand Haven Sept. 1, Muskegon 2, Greenville 4, Building 5, Stanton 6, Van 7, Saginaw 8, Elletts City 10, Port Huron 11, Elletts 12, Lansing 13, Alton 14, Kalamazoo 15.
STEVENS STOCK (clown Stevens, prop. and mgr.): Oakland, Cal., Monday.
TENNESSEE'S PARTNER: Oronota, N. Y., Sept. 5, Norwich 6, Elletts 7, Alton 8, Syracuse 10-12, Rochester 13-15.
THE POWER AFTER DARK: Brooklyn, N. Y., Sept. 1-8.
THE CLOUT INVISIBILITY: Boston, Mass., Oct. 1-Indefinite.
THE NAVAL CADET: Washington, D. C., Sept. 1-Indefinite.
THE FURNACE (dope Rochester, N. Y., Sept. 3-5).
THE VILLAGE POSTMASTER: Providence, R. I., Sept. 3-8, Springfield, Mass., 21, 22.
TWO YETTS TO MARRY (Emil A. L. of mgr. R. R. W. W. Sept. 3, Shrewsbury 4, Appleton 5, New-London 6, Portage 7, Grand Rapids 8, Canton 9, Minn., 10, Savanna 11, 12, Fulton 13, Canton 14, Port 15, 16, Island 17.
VAN DYKE AND LATTIN: Decatur, Ia., Aug. 27-Sept. 1, Elletts 2-8.
VANITY FAIR (Gus HIR, Western: La Salle, Ill., Sept. 2, Bloomington 3, Lincoln 4, Clinton 5, Springfield 6, Piquette 7, Rayville 8, Alton 9, Champaign 10, Shrewsbury 11, Sedalia 12, Nevada 13, Carthage 14, Springfield 15, Joplin 16.
WARNER COMEDY (John R. Warner, mgr.): Madison, Ia., Sept. 3-8.
WINE, WOMEN AND SONGS: Buffalo, N. Y., Sept. 2-8.
WILLIAMS AND WALKER: Springfield, Mass., Sept. 2-8.

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COHAN, At Los Angeles, Cal., on Aug. 26, Min. George M. Cohan, of a daughter.

Mated.
CAMPBELL, STEWART, At Elletts, O., on Aug. 16, by Justice Gallagher, Rife Campbell and Byron Stewart.

RUSSELL, CLIP. At New York City on Aug. 22, by Acting Mayor Goetz, and by Justice J. Russell and Marie Gulp.

SNOW, FARRON. At St. Louis, Mo., on Aug. 21, by Justice S. J. Smith, and by Justice J. G. George.

BOOTH, J. H. At Elletts, O., on Aug. 22, by Justice J. H. Booth, and by Justice J. H. Booth.

TRIN, J. H. At Elletts, O., on Aug. 22, by Justice J. H. Trin, and by Justice J. H. Trin.

LAWSON, J. H. At Elletts, O., on Aug. 22, by Justice J. H. Lawson, and by Justice J. H. Lawson.

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ADVERTISEMENTS.

SUBSCRIPTIONS

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THE USHER.



The Lafayette Square Opera House, Washington, withdrew from the syndicate more than a year ago, Mr. Painter, its owner and manager, refusing to submit further to its extortions and its inferior bookings. Since then the Lafayette—which is the newest, handsomest and safest playhouse in the capital—has been conducted on an independent policy.

During the coming season the Lafayette will have a permanent stock company under the management of Frederick C. Berger, manager of Sol Smith Russell and Tim Murphy. Mr. Berger's home is in Washington and he is a neighbor of Mr. Painter. He has begun the formation of his company by engaging Percy Howell for the post of leading woman.

Mr. Berger's press representative is W. A. Page, dramatic editor of the Washington Post, who says: "More than one hundred offers were made to Mr. Painter for the Lafayette by managers during the past few months. It is said that one of them was from D. V. Arthur, manager of Stuart Robson, who managed a stock company in the Spring at the Columbia Theatre in Washington. Mr. Arthur, so it was stated, made a proposition for a five years' lease, being backed by Al Hayman, of the syndicate, to whom Mr. Arthur was to transfer the theatre after a few months. Mr. Painter heard of the scheme by which his arch-enemies of the syndicate were to secure control of his valuable property, and Mr. Arthur was accordingly given short shrift."

It is not to be understood that Mr. Berger has leased the Lafayette. He will play the Lafayette Square company there on a sharing basis, Mr. Painter continuing to manage the theatre.

The paragraphs set in ascribing the management of George Rignold in Henry V. to A. M. Palmer. It was Harry Palmer, of Jarrett and Palmer, who was associated with the memorable semi-spectacular revival of this play years ago at Booth's Theatre.

That was a production which Mr. Mansfield, even with the wonderful advances that have been made meantime in mounting plays, will find it hard to surpass. The pageants, the superb scenic pictures and the admirable cast made a great impression on the public, that thronged for many nights running to this Shakespearean representation.

Henry V. is a role that calls for special physical qualifications. It is a showy part, but not one that possesses great subtlety or intellectual quality. Rignold, who was not a notably handsome man off the stage, made up magnificently for the King, and for a time ruled the hearts of New York girls, even threatening the supremacy of dapper Harry Montague as a professional beauty.

Starting with the testimony of Augustin Daly and Bronson Howard, Mary Shaw in a recent magazine article maintains that women's influence dominates the stage in this country. Mr. Daly once asserted that the percentage of women in audiences is 85 per cent.

Assuming this to be true, women are responsible for the many objectionable plays that have come to the surface lately. While not altogether satisfied with the taste shown by women playgoers, Miss Shaw believes it will improve. The Chicago *Inter-Ocean* differs from the actress, however. It says:

It is true that it is woman's judgment that has regulated the stage during the last twenty-five years, there seems to be no basis for this optimism. Woman's judgment has certainly not been improving if we are to measure it by its theatrical fruits. It would be absurd to say that the American stage is on as high a level to-day as it was twenty-five years ago. However, it appears to us a trifle posterous to hold that because women constitute 85 per cent. of the patronage of theatres at the present time they exercise upon managers, playwrights, and actors 85 per cent. of the influence which is familiarly known as public opinion. Women tolerate many things of which they do not approve. They endure many things that they cannot help.

As a matter of fact, the proportion of women that countenance indecent plays and performances is comparatively small. It is well known that the "spicy" forces produced by our managerial cantipede at New York theatres supposed to be respectable are patronized here chiefly by the Tenderloin contingent of women as well as men, while on the road, where their true character is understood, they are regarded as entertainments for "g" gatherings almost exclusively.

Women undoubtedly exercise an important part, if not a vital part, in determining the fate of the better class of plays, but to credit them with the existence of the sort of plays they do not patronize is a rank injustice.

A correspondent of the Chicago *Times-Herald* has had an interesting interview with Mar-

cus Mayer in Paris. "Managers are looking for money now," he observed sententiously when the success of a notably weak musical comedy was referred to, and this moved the interviewer to remark: "Still, you yourself have sometimes given thought to the artistic side of your ventures." To which the practical Marcus replied:

"Yes, and so did Henry Abbey, and he died a pauper. He was the one American manager who risked his money. Since his demise they have had to form syndicates. If they get an attraction that costs \$25,000 they have fourteen people in it. When I brought over Patti I had to bring her myself. I had no syndicate. Still they are doing no such artistic business as we did years ago. The theatrical business is now run like the dry goods business. I guess it is the right way after all."

While it may be doubted that the artistic side or, indeed, any side except the speculative side appealed to Mr. Abbey—who was in no sense a producing manager with artistic aims like Wallack, or Daly, or Palmer—it is nevertheless certain that Mr. Mayer, speaking as one in a position to know, hits the nail squarely on the head when he describes and classifies syndicate methods.

Testimony from the inner circle corroborates the opinion of the outer world that department store methods—the methods of the Eighth Avenue or Grand Street store—prevail in the conduct of our theatrical affairs at present. When the drama is treated as cheap merchandise and is trafficked in on that basis, it naturally follows that short measure, adulteration and deceit are practiced.

A CHAT WITH KATHRYN KIDDER.

Between the time of her arrival from Europe, early last week, and her departure for Lake George, a few days later, Kathryn Kidder spared a half hour, in the midst of a busy afternoon, to chat with a representative of *The Mirror*. Miss Kidder appeared to be in the best of health, and as she talked of her journeyings, her experiences and her hopes her face betrayed the enthusiasm that belongs only to those of true artistic temperament.

"Every moment of my summer was happily spent," said Miss Kidder, "and most of them were profitably spent as well. I wheeled all about Stratford-on-Avon, punted on the Thames, and passed several busy and altogether delightful weeks in Paris. During my two months' stay at Stratford I studied diligently in the library of the Shakespeare Memorial Theatre, where are to be found treasures of Shakespeareana and a librarian whose enthusiastic love of his work is inspiring. My study there naturally lay for the most part in the roles that are included in my own repertoire, and the result of it is that I have now a clearer conception of the characters than I ever had before. And there are such splendid opportunities in that library, also, for the study of costume and detail of mounting that one is tempted to spend months rather than weeks in research. I brought back with me pictures of the place and of many of Shakespeare's haunts—but better still is the memory of the atmosphere of quiet Stratford-on-Avon and the inspiration of it all."

"For several weeks I visited friends at different country houses in the provinces, enjoying thoroughly the beautiful English hospitality, and then I proceeded to London. I am at liberty to tell you, I think, that Paul Keister is engaged in writing a play of English life in the seventeenth century, in which I am to originate the leading role a year from this autumn. I devoted some time while in England to preparing myself for this character. The play will be produced by Wagenhals and Kemper, my present managers, you know, and we are all very hopeful about it. I also secured a new French play—but of that I cannot speak definitely at present."

"In Paris every moment of my time was occupied with the Exposition, which was enchanting, and with the costumes which made my gowns for the coming season. I managed to escape from both, however, to see Coquelin in *Cyrano de Bergerac* and a performance of *L'Aiglon*. That play and the superb acting of Madame Benhardt cannot be praised too highly. *L'Aiglon*, to an American audience, may appear lacking in action, but in France its splendid mental situations are thoroughly appreciated. I think that in this country appreciation of the mental drama is steadily growing, especially among the younger theatregoers. In every city and town that Mr. James and I visited last season we found the students of the schools and colleges most enthusiastic over the drama. Their admiration for and interest in Shakespeare's plays seemed unbounded, and they were also deeply interested in the modern drama of the highest class."

Miss Kidder will remain at Lake George until Sept. 29, when, with Mr. James, she will begin rehearsals in *A Midsummer Night's Dream*.

HARRY BLANEY'S BATH.

Harry Clay Blaney spent his vacation, as usual, at Centre Moriches, L. I., and during the last week of his stay there he had a mishap that came far closer to tragedy than the sprightly comedian cares to venture again, professionally or otherwise. Mr. Blaney was sailing in a small catboat far from shore, when a caprice of the wind brought the craft around suddenly and threw him overboard. The catboat sailed merrily away, skipperless and free. Mr. Blaney began to tread water and think of his past. He was so far from either shore or passing ships that yelling was useless. He decided to bring about a quiet finish, feeling no little satisfaction over the fact that at least he held the centre of the bay. But the pathetic male was spotted by no less a person than Harrison J. Wolfe, who came to the rescue in true melodramatic fashion. The tragedian swam up behind the comedian just as the latter was about to "ring down." Mr. Blaney, it is said, was at first inclined to resent the intrusion of the other star, but Mr. Wolfe convinced him that it was bad policy for a comedian to attempt a death scene, and succeeded in towing him safely to the shore. When the two stars landed they got a hand from the beach audience that lifted their professional hearts with joy.

JOHN J. FARRELL.

On the first page of this week's issue of *The Mirror* appears an excellent picture of John J. Farrell, one of the ablest and most popular leading men in the ranks of stock company favorites. Mr. Farrell was born at Bangor, Me., on June 1, 1863. When a mere boy he ran away from home to join a circus, from which he soon graduated into the realm of vaudeville. Then he went in for the legitimate, played little parts with Margaret Mather and Joseph Haworth, and, finally, scored a strong hit as the war correspondent in *Field by the Enemy*, a role in which he continued for five seasons. Later he became prominent in the plays of Stuart Robson's repertoire, and in the melodramas *The Stockman*, *A Flag of Truce*, *The Still Alarm*, *On the Mississippi*, and *Shall We Forgive Him*. In latter days his work as leading man of the stock company at European Theatre, Philadelphia, and other representative resident organizations, has placed him in the front rank. The Philadelphia critics have praised his work with untiring regularity, and have especially commended his impersonations of Jim Radburn in *La Mizoura*, Chauncey in *A Gilded Fool*, and the Duke of Guise in *The Taming Girl*, a trio of characters as difficult as they are widely contrasted.

VERMONT COPPER WITH EYE FOR ART.

They are very strict up in Vermont about the matter of intoxication. You must get drunk in public in the Green Mountain State. In Montpelier, it is said, the law wages war upon whomsoever wakes intoxicated in the sight of men, and the god Bacchus hasn't a ghost of a chance with the abstemious policemen in the verdant hills. The other night Edward Harrigan acted *Old Lavender* in Montpelier, and every one who has seen him in this play knows that his impersonation of the big-hearted old toper is a wonderfully realistic piece of work.

Mr. Harrigan's old Lavender identified an especially faithful and discriminating cop, who viewed the play from in front and who was much concerned for the moral effect of such a dramatic example as the actor's condition appeared to be. He was moved to interrupt the play and to suppress the gentle gag, but decided upon introspection that this course were unwise since it must certainly serve to direct attention to the lamentable inebriety which possibly might have escaped the notice of some guileless persons.

So the copper made up his mind to wait till the play should end and then to tackle the tipper with stern admonition. When Mr. Harrigan reached the stage-door after the play who should be in ambush there but the cop, and with red lights in his eyes. Leaping out, he confronted the actor. There was a momentary pause, and then Mr. Harrigan made a move toward the door. The ardent policeman stayed his progress.

"Well, what do you want?" asked Mr. Harrigan.

"Why—why, you ain't drunk!" said the cop.

"Certainly not," returned the actor. "Who said I was?"

"Want, I'm jinged!" observed the law's upholder, drawing back. "I seen you playin' to-night and I swan ef I didn't think you was loaded."

So Mr. Harrigan went out and hunted up his press agent.

ENGAGEMENTS.

The Boston Comedy Four—Fred Anderson, Joe Graham, Charles Wayne, and Mentei Carnes—for *The Night Before Christmas*.

Harrison J. Wolfe, specially engaged for the San Francisco engagement of Whitney's *Quo Vadis*.

Leah Starr, with Charles Arthur.

The Tremendous Quartette, for *The Rise and Fall of Humpty Dumpty*.

Emma Buchanan (Mrs. John E. Ince), for *A Parlor Match*, London production.

Sydney C. Mather, with Belle Archer in *Jess of the Bar Z*.

Phil Maher, for the Huntley-Jackson Stock company.

Mr. and Mrs. James T. Ryan (Jessie Merritt), with Wagenhals and Kemper for *A Midsummer Night's Dream*.

E. M. Brooks, Samuel Cloggett, and G. H. McLeod, with William Bonelli in *An American Gentleman*.

John C. Fowler, re-engaged for *The Heart of Maryland*.

Grace Gibbons, with Carl Haswin's *A Lion's Heart*.

J. K. Adams, as stage-manager with *The Rose of Persia*.

George F. Fuller, Robert Sinclair, George Taylor, and Mrs. Bingham, for *The Dairy Farm*.

Lella E. Davis, with Katherine Rober.

W. J. Florence, with *The Bowery After Dark*.

Sadie Connolly, for *Ole Olson*.

Charles B. Craig and Adolph Jackson, for *A Young Wife*.

Richard S. Lytle, for *The Royal Box*.

Clayton Legge, for *The Queen of Chinatown*.

Herbert Brenon, for *Sporting Life*.

Terrill and Simon, with *The Belle of Manila*.

Francis Conlan re-engaged with Robert B. Mantell to originate a comedy part in *A Free Lance*.

Moreton Baker, for the leads with the Morton-Kress company.

Arthur C. Sanders, re-engaged as Simon Krum in *The Dairy Farm*.

Blanche Chapman, with the Castle Square opera company, in Chicago.

Cora Isham, for the Scotch lassie in *A Day and a Night*.

Donald Bowles, with the R. L. Giffin stock at the Imperial Theatre, St. Louis. Mr. Bowles will remain at his home, "Grey Lodge," Gloucester, Mass., until the season opens on Sept. 23.

Millie Liston, with Flynn and Mack for *Finigan's Ball*.

Adelaide Cumming, late of Olga Nethersole's company, has been engaged for the Minnie Seligman company. Miss Cumming is a very clever actress, versatile and reliable.

John C. Dixon, with Richard Mansfield.

F. W. Bernard, Mildred Keith, Dorothy Armstrong, and Will C. Vedder, by the Broadhurst Brothers for *The Man from Mexico*.

Ella Aubry, by the Broadhurst Brothers for *Why Smith Left Home*.

Adeline Mann, by the Broadhurst Brothers for *The Man from Mexico*.

Judith Hathaway, for Mrs. Falconer in *The Choir Invisible*.

Herbert Gresham, to stage *Lost River* for Liebler and Company.

Lucia Moore, James R. Garey, Frances Brooke, Little Hall, M. J. Jordan, Lucille Loring, George L. Sabott, Bessie Dunn, George Considine, William Coppinger, J. A. Smith, and J. E. Miltren, for *Slaves of the Orient*.

G. Harrison Hunter, with Olga Nethersole for leads.

Amelia Stone, for the American production of *Wiener Blut*.

Thurlew Bergen, with James O'Neill.

Elfiote Enneking re-engaged for *Hearts of Oak*.

Nell McEwen, with Charles Dickson.

Vivian Bernard, for Janice Meredith.

Francis Powers, with John Drew.

Julia Cooke, re-engaged for *McFadden's Row of Flats*.

Fannie Frankel, with Francis Wilson for *The Monks of Malabar*.

Little Allyn, with Flope Booth, for *A Wife in Pawn*.

The Ladd Family, Florine, Hart and Frank (in Little Joey, Fred Woodbury, and Will J. Kennedy, as vaudeville features with Alma Chester.

Estelle Mortimer, with Richard Mansfield.

Chris Brunel and Ritchie, the tramp cyclist, for *A Parlor Match*, London production.

Ruth Macaulay, by manager Al Caldwell, for the female leads with John Griffith.

Edwin Arden and Sara Perry, Maude Adams.

Florence McNeil, for *The Telephone Girl*.

Gertrude Roberts, with George W. Wilson.

Leander de Cordova and J. Walter Mullen, for *That Man*.

Dora Booth, to play Grace in *A Young Wife*.

Godwin Patten, with Katherine Rober.

Estelle Hughes Bird, with Ward and Vokes.

PERSONAL.



ANGLIN.—Margaret Anglin, whose illness compelled her retirement from the Empire Theatre Stock company just before the close of last season, has regained her health and reappears with the company in *Brother Othello*.

JOHNSON.—Alice Johnson made a hit as Madame Christy in *Madame Christy* at the Hotel Earlington, Richmond Springs, N. Y., on Aug. 17. She returned to New York last week.

CHITTY.—William Chitty will open on Oct. 1 at the Strand Theatre, Brooklyn, in *Sherlock Holmes*. His tour will continue until May, when he will go to London to present his detective play at the Lyceum there in September, 1901.

SAMPSON.—William Sampson's betrothal to Mary G. Webster, non-professional, of Boston, was announced last week and the wedding will take place in Boston to-morrow (Wednesday).

TEMPEST.—Marie Tempest may be seen here as Nell Gwynne in *English Nell*, which play, produced in London last Tuesday, appears to have been doubtfully received.

HANFORD.—Charles B. Hanford in his forthcoming production of Lee Arthur's play, *Private John Allen*, will forsake the realm of tragedy and will appear on the stage in frock coat and trousers for the first time in his life, it is said.

YONE.—May Yone sailed from England on Saturday, returning, some say, to appear again upon the stage here.

ZIEGFELD.—Mr. and Mrs. Florence Ziegfeld, Jr. (Anna Held) sailed from Europe last Wednesday for New York. Miss Held's second season in *Papa's Wife* will open in Boston in a few weeks.

IRWIN.—May Irwin came to town from her Thousand Islands cottage last week and accepted for production this season a new comedy by Glen MacDonough.

WATSH.—Blanche Walsh's new play, written by Eugene W. Presbrey, will be called *Marcelle*.

CONRIED.—Director Heinrich Conried, of the Irving Place Theatre, sailed from Cherbourg, Aug. 22, on the *Kaiser Wilhelm der Grosse*. Immediately upon his arrival in New York he will begin preparations for opening his playhouse on Sept. 29.

STEIN.—Geoffrey Stein has been specially engaged to play for three weeks the role of Buckingham in *Mistress Nell* with Henrietta Crossman.

POLLOCK.—Channing Pollock, formerly dramatic critic of the *Washington Times*, and at one time on the staff of *The Mirror*, arrived in this city on Saturday.

ELAND.—Rita Elandi arrived from Havre on Sunday to appear here with the Metropolitan English Grand Opera company.

SOTSA.—John Philip Sousa and his band ended their triumphal European tour on Sunday in Amsterdam. They will sail for home next Saturday.

JANAUSSCH.—Madame Janauschek is slowly recovering from her recent attack of paralysis. She is still at St. Mary's Hospital, Brooklyn.

BOSWORTH.—Hubert Bosworth, who was to be leading man with Blanche Walsh, has been obliged to cancel his engagement and has been ordered by his physician to leave his summer home in Ontario to go at once to Colorado for his health. Mr. Bosworth will probably not act this season.

LOFTUS.—Cissie Loftus, who is enjoying her vacation in Europe, will return to New York in October to join the stock company at Daly's Theatre. She will play ingenue roles.

RITCHIE.—Adele Ritchie was thrown out of a cab last Friday while on her way to the Herald Square Theatre. She was able, however, to go on with her part in *The Cadet Girl*. Miss Ritchie probably will have Christie Macdonald's part in this comedy when Miss Macdonald leaves to join Peter F. Dinkley.

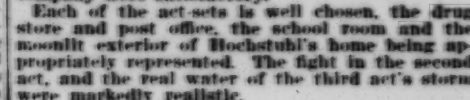
MURPHY.—J. C. Murphy, while diving at North Beach last Friday, landed head first on a rock and was much bruised. James Russell, son of one of the Russell Brothers, fished him out and he recovered sufficiently to get up at night in *The Cadet Girl* at the Herald Square.

O'NEIL.—James O'Neil will remain in Australia until April 1, 1901, beginning at Cape Town and then making a sixteen weeks' tour of South Africa. His representative, James H. Fox, now in Cape Town, will visit London and this country before returning to Australia.

PROFESSIONAL DIGNITY

William Henry Lawrence, an old-time performer, who was one of the first negro minstrels in the United States, died in Chicago, Ill., on Aug. 21, of Bright's disease.

dislike to her because of her better taste in dress and her popularity with the men-folks. She is seen by one of the peeping James to embrace a man and kiss him ardently late one night in the village graveyard. Passed from mouth to mouth the story grows till it declares the man is married and the father of several children, and charges are brought before the Board of School Trustees to oust the fair teacher. Frank Donovan, a rather dubious country sport, wants to marry Eliza, and when rejected casts his lot with the woman and tries to get rid of her. Then the remaining members of the Board decide she shall have a fair hearing and the women charge in the meeting that she has appeared in a *décolleté* gown at the church fair, and has sung the French song, that, though not understood, is declared to be *risqué*, and as a clincher the graveyard lovmaking is cited. Answering the charges Eliza wears the gown objected to, and the men declare it is not immodest; she sings the French song, and the board (except Donovan) sees nothing out of the way in it or its accompanying dancing. She proves the man she kissed to have been her brother, starting for the Philippines and risking his life without a heart of absence. The president puts the motion of acquiescence to vote, and all save Donovan declare affirmatively. Walter Hochstul, who is in love with Eliza, openly tells Donovan his refusal comes from his rejection by Eliza, and the lie is given, embroiling the assembled villagers in a



THE STANHOPE-WHEATCROFT SCHOOL.

An institution whose success has stood for the excellence of its methods and the ability of its director is the Stanhope-Wheatcroft Dramatic School. Seven years ago Nelson Wheatcroft established the Empire Theatre Dramatic School. At that time Mrs. Wheatcroft, professionally known as Adeline Stanhope, retired from the stage, upon which she had been notably successful, to become the principal of the new institution. This position she held until the death of Mr. Wheatcroft in 1897, in June of which year she founded the Stanhope-Wheatcroft School. The institution founded by Mr. Wheatcroft had been uniformly successful. The new foundation by Mrs. Wheatcroft met with instant recognition, has grown from year to year, and is now firmly established as one of the best schools of dramatic instruction in America.

During Mrs. Wheatcroft's conduct of this school 300 pupils have had the advantage of her personal instruction. Of this number over 300 have secured and held desirable positions on the stage. Several pupils have been engaged directly from the school by prominent managers for leading business. Among these may be mentioned Miriam Nesbitt, leading lady with James K. Hackett; Margaret Anglin, leading lady of the Empire Theatre; Sara Perry, leading lady with William Gillette; Grace Reals, leading lady with Herbert Keeler; Carolyn Clawson and Charles W. Hanford, both graduated last season, in leading business under Daniel Frohman's management in The White Horse Tavern; Bertha Garland, and Charlie G. Finney, leading lady last season with Henry Miller; Adie Block, Jane Holly, and Beth Franklin.

At her many students' matinees Mrs. Wheatcroft has produced no less than seventy-eight original plays, besides ten scenes from Shakespeare, and other standard drama with cast wholly composed of her pupils. These performances have been open to the public, and have elicited praise from expert observers.

Mrs. Wheatcroft reports that an unusually large number of pupils are enrolled for the coming season's studies, and to more perfectly meet the growing requirements of her school she has taken a long lease of the large building, 33 Fifth Avenue. This building she is fitting up with a stage and every needed necessary for her school. She will retain her present offices in the Holland Building, 1440 Broadway, and will continue to give her students' matinee performances at the Madison Square Theatre, but the new location on Fifth Avenue will be headquarters for all of her school work. In addition to the regular school course Mrs. Wheatcroft will establish an independent branch for the study and practice of oratory, voice production, extemporaneous speaking, dramatization and the study of literature. The "six months' course," which has been a distinguishing feature of the school, will be retained by Mrs. Wheatcroft. She guarantees that such of her pupils as shall work diligently and conscientiously in this course will, at its termination, be thoroughly equipped to hold good positions in any first-class company. "This does not mean," says Mrs. Wheatcroft, "that the pupils will have nothing more to learn. It means that they will be thoroughly prepared to profit by the instruction that practical experience on the stage will give them, enabling them to reach the top of the ladder years sooner than they could otherwise do." Mrs. Wheatcroft has organized a corps of able assistants in the various branches of her work, and under its present momentum, and in new and enlarged quarters, the Stanhope-Wheatcroft Dramatic School ought to figure more prominently than ever among institutions of its kind.

IN SUMMER PLACES.

EDGEMONT.

This quaint old town was never more attractive than now. Beautiful weather is the rule, and there is unsurpassed bathing, boating, fishing and golfing. Among the theatrical folks that are here are Sol Smith Russell and his family, at their pretty home, "quiet corner," on the bluff at Tower Hill, and Frank J. Keenan and family, at their summer home, "Liberty Hall." Mr. and Mrs. Keenan have been entertaining Lilla Vane. Several yachting parties were given in Miss Vane's honor, and she was delighted with the place. The Keenans have also had as guests Manager and Mrs. J. H. O'Neill. Mr. Keenan left Aug. 22 to prepare for his tour in A Poor Relation, which opens at Newport News, Va., Sept. 10.

Manager Fred Berger and family have also passed several weeks here this summer. Mr. Berger left here for New York Aug. 19 to conduct rehearsals of the company to produce A Bachelor's Romance, which will be headed by Tim Murphy.

Charles and Henry Odlin, who have been tenting here for several weeks, pulled up stakes last week, the former having joined the Ben Hur company. Henry Odlin has been with Joseph Jefferson for a number of seasons.

Several entertainments have been given in the "Town Hall" during the season which were participated in largely by the professionals.

HOWARD C. RIPLEY.

MT. CLEMENS.

This has been, theatrically speaking, the liveliest week that Mt. Clemens has ever known. The bookings were so close together—Brown's in Town, Aug. 22; A Woman in the Case, Aug. 23; St. Plunkard, Aug. 28; Ole Olson, Aug. 29; Norrie and Rowe's Dog and Pony Show, Aug. 29—that a lively fight was put up by the agents of the different companies for hall and house and show privileges, which are quite limited. J. C. Lewis (St. Plunkard) and Billy Gray, of the Ole Olson company, being residents of the town, got the best of the display, but the companies came so close together that all will suffer. The St. Plunkard company commenced rehearsals at the Opera House on Monday last. Many new faces are in the company this season, among whom are Nettie De Courcy and Harry White. Bob Mack remains as manager.

The members of the Ole Olson company arrived in town on Sunday last, and rehearsals were begun the following day at Brewer's Hall. William Gray is manager, and the company includes Ben Hendricks, Sadie Connolly, Bertie Conway, Frank Farrell, and the Swedish Ladies' Quartette, among others.

J. W. Fitzpatrick, agent for Norris and Rowe's Dog and Pony Circus, was in town on Wednesday last in the interest of his attraction.

M. J. Sullivan, of the Olympia Quartette, is

in town for a much needed rest. The quartette are to be members of the Behman Show the coming season.

Bliss Taylor, after a successful summer in vaudeville, is spending his vacation with his parents, who are residents of this place.

W. E. Houton.

HERE AND THERE.

Ira J. La Motte, who is to star DeMare and Wilson in My Aunt's Nephew, has been spending the summer in the Catskills. He will return to New York on Sept. 1.

Dorothy King and Leah Starr are spending the summer at Mohannes Beach, Oyster Bay, N. Y.

Kenyon Bishop is spending a few weeks at Long Beach.

Mr. and Mrs. James J. Ryan (Jessie Merritt) are spending the summer at their cottage on Long Island, Portland Harbor, Me.

A clam chowder party was given at Tottenville, Staten Island, on Aug. 16 by Mr. and Mrs. Alfonso Milligan and their daughter, Mrs. Adams, in honor of "Aunt" Louisa Eldridge, who paid a visit to their pretty summer home.

Mr. and Mrs. Archie H. Ellis (Vila Sayne) are spending the summer with Mr. and Mrs. Charles Ellis at Bath Beach, N. Y. Archie Ellis will manage the Behman Show the coming season.

C. N. Glaring is resting at Newport, R. I.

Sidney Booth is visiting at Newport.

Mr. and Mrs. Junius B. Booth are guests of Mrs. Agnes Booth Schofield at Manchester-by-the-Sea, Mass.

BOY CASE ENDED.

Before Justice Fitzgerald, in the Supreme Court, this city, Aug. 23, the proceedings began some time ago for a commission to inquire into the sanity of Charles H. Hoyt were dropped. At the same time Justice Fitzgerald granted an order directing the Garfield Safe Deposit Company to allow James O. Lyford, Mr. Hoyt's guardian, to open the playwright's deposit box in the company's vaults.

H. COULDER BRINKER DEAD.



H. Coulter Brinker, manager and leading man of the New Century Theatre Stock company in Newark, was instantly killed at an early hour Sunday morning by falling from a sixth story window of the Grand Hotel, in this city. Mr. Brinker came to town on Saturday to engage two players for his company, which was to open on Labor Day. After attending to his business affairs he went to the hotel later in the evening, accompanied by his friend, Thomas Boyley, and was assigned to a room. Early on Sunday morning his body was found, lifeless, at the bottom of an airshaft, upon which his window opened. It is supposed that during the night he endeavored to obtain relief from the stifling heat by sitting beside the open window, and that upon going to sleep in his chair he lost his balance and fell.

There is absolutely no evidence to indicate that Mr. Brinker's death was other than accidental. He had been worried for some time over a small cancer that appeared to be growing upon his breast, but on Saturday he was assured by his physician that it could be easily and speedily cured. When last seen he was in exceedingly good spirits over this news and was happy in the prospects for the coming season. His wife, Una Abell, leading woman of the New Century Stock company, to whom he had been married for little more than a year, came from Newark on Sunday and took charge of the remains. Mr. and Mrs. Brinker were devoted to one another, and the latter was nearly prostrated by the calamity.

Mr. Brinker was born thirty-two years ago in New Orleans, where his father, Capt. H. J. Brinker, is a wealthy ship owner. After entering upon his stage career he rose quickly to the position of leading man and in that capacity appeared with a number of important traveling and stock companies. During the seasons of 1894-95 and 1895-96 he was the leading man of the Grand Opera House Stock company, San Francisco, under the direction of Louis L. Lums. He became very popular there, receiving upon his farewell appearance many testimonials of the esteem in which he was held. Next he became leading man of the stock company at the Imperial Theatre, St. Louis, and from there came to Newark, where for two seasons he was leading man of the Jacobs Columbia Theatre company. Last season he played a term of five weeks at the New Century Theatre, and became so popular there that he and Miss Abell planned to remain through this season. Rehearsals were in progress for the opening play, and the success of the enterprise seemed assured.

Mrs. Brinker and her mother left last night, with the remains, for Apple Grove, Ohio, the summer home of the dead player's father, where the interment will be made.

THE NEW CASINO PRODUCTION.

Rehearsals for the new Casino extravaganza by Smith and Engländer are in active progress under the direction of George W. Lederer. The first production, originally announced for Sept. 2, has been postponed to Sept. 17. The title has not been decided upon, but probably will be either Two Lovely Black Eyes, or The Casino Twins. Among the principals of a large cast will be Sam and Dick Bernard, D. L. Don, John Hyams, Virginia Earle, Marie Painton and Anna Louchlin. Paul Steindorff will act as musical director until the opening of Alice Nielsen's tour. R. L. Roberts is stage manager.

FIGHT AGAINST SPECULATORS.

The fight against ticket speculators, on the part of the management of the New York Theatre, referred to in last week's Mirror, was continued throughout the week, apparently with success. The tickets used by the Sires seem to have been effective, as the scalpers grew tired of the conflict early in the week and patrons can now approach the theatre without being accosted by the street sellers. It is possible that a number of suits may be brought as a result of this latest attempt to suppress one of the greatest businesses attached to the metropolitan theatrical season.

DAVID BELASCO RETURNS.

David Belasco and Mrs. Leslie Carter arrived from Europe on Sunday. Mrs. Carter has gone to Oakland, Md., to rest until her season begins. Mr. Belasco recounted her London success in Zan, and said that her next play will be La du Barry, by Jean Rich-pin, made into English by Mr. Belasco. She may be seen, too, in Lucien's When We Dead Awaken, in a new play, The Red House, by H. J. W. Pann, and Mr. Belasco, and also in Carmela, by Mr. Belasco himself.

With Egerton Castle, Mr. Belasco has arranged to secure the dramatic rights for the novel, "The Earth Comedy," and for a new story upon which Mr. Castle is now working, as well as for English acting rights to The Pride of Jennison. Mr. Belasco announced, too, that he had secured the stage rights for the late Stephen Crane's novels, "The Red Badge of Courage" and "The Red Badge of Courage."

That he had captured two foreign melodramas, Hearts that Beat as One, and Scoundrel's Thou Shalt Not Kill, and the comedy, Scoundrel, by Russell Vann, in which Blanche Bates will be seen, and that he means to provide new plays for Boerbohm Tien, George Alexander, and Ada Belasco. Also, he expects to write a new play with Mrs. Burton Harrison, and to produce other new ones by Lee Arthur and Vance Thompson, besides starring David Warfield in The Only Levy, by Mr. Belasco, when Mr. Warfield's contract ends with Weber and Fields. Eugene Morand, author of Evrel, is to adapt Mr. Belasco's The Heart of Mary and for the French stage, during the season to the Franco-Prussian War, and there are still other enterprises vaguely outlined.

From all of which it may be seen that Mr. Belasco is going to be a pretty busy man.

AIDEN BENEDICT'S CYCLE SNARE.

Aiden Benedict is laid up at his house in town and is only getting about on crutches as a result of an accident while cycling one day last week. He needed some guns for props in Uncle Sam in China, which he will produce at the Star next Monday, and he went to see a couple of men reputed to be well supplied with fire arms. Being an enthusiastic cyclist, Mr. Benedict went after the guns armed.

Returning uptown his wheel, in a slippery street, went up against a car track with the usual finish. Thrown to earth, Mr. Benedict saw a big truck bearing down upon him, and, with time cyclist's presence of mind, pulled his wheel out of the way. He says that the only thought in his mind as he regarded the approaching team was that he should have carried accident insurance. But the team dodged him and, after a hard struggle, he managed to get home. His physician tells him that he will be able to go out for some days and his damaged knee is all bandaged up in the hope to get it right again soon.

Meanwhile his companies are in charge of his local representative, Charles W. Chase, and the business managers, and the reports from those already out are sufficient to console a man much more wrecked than is Mr. Benedict.

THE THEATRE REPUBLIC.

Oscar Hammerstein's new playhouse, the Theatre Republic, is making rapid progress toward completion. Yesterday the staircases were put in place and the fly joists, girders and other heavy stage lumber set up. The proscenium of this new playhouse will be found to be almost ideal. There is a fine pitch to the solid asphalt floor, and any poor man behind any number of gaudily bearded women will be able to see the stage and performance perfectly. There will be but one row of boxes, running perpendicularly, on either side of the proscenium arch, and these are so constructed and turned at such an angle that auditors sitting at the extreme right and left of the theatre will be as happily disposed, as far as witnessing the performance is concerned, as any in the house. The stucco work and other decorative compositions will embrace numerous groups of graceful statuary. The green and gold dome was fully exposed yesterday, and is very effective. The workmen are now putting in nights as well as days to hasten progress. The career of the theatre will begin with James A. Herne's engagement in Sag Harbor.

ACTORS' CHURCH ALLIANCE RECEPTION.

The fifth reception of the Actors' Church Alliance will be held on Thursday, Aug. 30, at the Hall of All Souls' Episcopal Church, corner of Sixty-sixth Street and Madison Avenue, from 2 to 5 p.m. Members of the Alliance and their friends are cordially invited.

TWO PRETTY COMEDIENNES.



The above picture shows fine likenesses of Florence Rother and Catherine Revare, two very pretty girls who have won distinction in a very short time for their artistic work in vaudeville and farce-comedy. They have been engaged by Hal King for two important roles in A Ragtime Reception, and will introduce their costume specialty with Paul Dresser's celebrated song "The Blue and the Gray," also "Marching to the Music of the Band" and other popular melodies. They possess rich, melodious voices, and display histrionic talent of no mean order. Their costumes are up-to-date and of latest design, and they are said to be among the best dressed artists on the stage. They will undoubtedly be one of the features of this successful comedy.

THE WHYAL COMPANY.

The following players have been engaged to support Mr. and Mrs. Russ Whyal in their next tour, opening in New England, Sept. 10: Viola Fortson, Miss Shelby, Charles E. Indee, George B. Baker, John L. Palmer, Sol Barnett, William C. Hartman, Mr. and Mrs. Claude H. Cooper, and Benjamin Leonard. After presenting For Fair Virginia in the New England States for several weeks, the company will sail for the West Indies, where the remainder of the season will be spent. The company's repertoire will be: For Fair Virginia, Our Yonder, Blackball, Captain Swift, As You Like It, The Merchant of Venice, and Trilby. Frank V. Hawley will continue as manager.

PERLEY AND SMYTH PARTNERS.

Frank L. Perley has purchased from W. C. Smyth a half interest in his contract with William Collier, who will remain under their joint management for several seasons. The first production contemplated is the new comedy by Augustus Thomas entitled On the Quiet, that will go into rehearsal Sept. 2, and will be presented in this city about the middle of the season.

GOSSIP OF THE TOWN.



The above is an excellent portrait of Louise Mitchell, new leading lady with the Brannin Dramatic company, and appearing with great success in such roles as Laura in Credit Lorraine, Margaret in The Girl in the Green, and Eleanor Burnham in The Sound of Music. Miss Mitchell was born in Australia and made her first appearance in this country at the Lyceum Theatre, this city, afterward going to the Grand Opera House, and then to the White Star Theatre, and St. Nicholas. She has also played the lead with Edward Harrigan in Old Lavender. Last season Miss Mitchell played all the leading parts with the Moffett Stock company in Louisville. Time is now being looked in all the larger cities by Messrs. Brannin and Davis, who will star Miss Mitchell next season in a new production under their management.

Edward J. Abram filed another petition in bankruptcy in this city last week. This time his liabilities were scheduled at \$20,179 and his assets at \$825, said to be owed to him by four persons.

Pauline Escheverria, holder of a first mortgage of \$25,000 on a Twenty-eighth Street tenement owned by May Irwin, brought suit last week for foreclosure. The holder of a second mortgage figured also as a defendant. Miss Irwin's attorney filed an answer alleging that interest due had been tendered and praying for dismissal of the case. Decision was reserved.

Joseph Murphy and his manager, Dan Thompson, have arrived in town, after spending the summer at Long Beach, N. Y. Mr. Murphy organized his company to open at Buffalo, on Oct. 15, in Sham Blue and Kerry Kow, with Jeannette K. Ferrell as leading lady. The business staff of last season will be retained. Mr. Murphy contemplates building a cottage at Week Lead, L. I., next summer.

Rehearsals for Uncle Sam in China are progressing well. The play will open at the Star Theatre next week.

Edward F. Evans has added to his circuit of theatres Reese's Opera House, Harrington, Del.

The city of Atlantic City has begun legal proceedings against the Young McShen Amusement company, who, it is alleged, have violated the deed of dedication made by Atlantic City water front owners in conduct of Young's Pier.

Elizabeth Hunter, the society young woman who made her professional debut with the Hope-Robson Summer company at Newport, has decided to abandon the stage.

J. L. Ashton will manage the tour of Uncle Sam in China for Aiden Benedict.

Robert Rogers, who was engaged to play Lionel Carvel in support of John Drew in Richard Carvel, discovered at rehearsal that the part was not in his line. Mr. Rogers makes a specialty of comedy old men, and rather than play out of his line, asked to be released.

Rehearsals of A Free Lance, in which Robert B. Mantell will appear under the management of M. W. Hanley, are now in progress. The season will open at Trenton, N. J., on Labor Day.

Ellen Voekey Seifert has been compelled to abandon the stage temporarily at least, suffering from nervous prostration brought on by her constant care of her invalid brother.

Taylor Granville is staging The Royal Box for Andrew Rossen. Mr. Granville will not be a member of the company.

Fifteen thousand people were present at the carnival night of Fair's fireworks at Manhattan Beach, Saturday. This spectacle will close about Sept. 1. Frank Daniels in the beach theatre closes on Labor Day.

The company under the management of A. H. Chamberlain that will present in Gay New York at the Columbia Theatre, Boston, beginning next week, is now rehearsing at the Herald Square Theatre. Its members include W. T. Carleton, William Gould, Louis Wesley, Edgar Hulsead, Gilbert Gregory, Catherine Kinyard, Belle Gold, Mae Crossley, Sarah McVicker and Maud Thomas.

Stuart Robson and his company will begin rehearsals of Oliver Goldsmith on Sept. 6.

James A. Herne is directing the rehearsals of Sag Harbor, Shore Acres and Hearts of Oak.

Edwin Forrest Lodge, No. 2, A. O. U. F., will meet next Sunday.

May Connell Aitken will be in charge of the September Literary Meeting of the Professional Women's League, to be held on Tuesday, Sept. 4. At the Drama Meeting, Sept. 17, Mrs. Edwin Arden will be chairman.

The original action being dismissed, H. E. Sire began another one on Friday to put George W. Lederer out of the Casino. It is returnable to day, Thursday.

John S. Marble, who was shot in a Broadway saloon on Aug. 10 by Harry Collins, was discharged from the New York Hospital on Aug. 21. Collins will not be prosecuted, it is said.

Emily Young was slightly injured in a cycling accident in Buffalo on Aug. 21. Attended by a physician, she was able to go to her home.

John J. King, electrician of the Grand Theatre, who was with Louis Nunn and Clara Lipman, was badly injured by a falling lamp at a Bridgeport theatre on Aug. 21. He was taken to the Bridgeport General Hospital.

Francis Byrne has just returned from a visit to his people at Newport.

J. L. Soley has been enjoying a seven weeks' vacation at Ashbur, N. H. Soley has been a member of the New York Stock company at Boston during the last season, and continues with the same company this season. He is also a member of the New York Stock company.

Henry B. Smith, well known as a first-nighter, and a member of the New York Stock company, has formed a company, 20 Broad Street, and is now engaged in the stock and brokerage business.



THEATRES AND ROOF-GARDENS.

Edith's Union Square.

Franz Ebert and Elsie Lau, late of the Hippodrome, made their vaudeville debut in a sketch called Hip Van Winkle, Jr. Others are J. K. Emmet, Lottie Gilson, and company, in Collier's Dilemma; Charles E. Crispin and Anna Chance, in Above the Limit; Jennie Yeamans, comedienne; Mazur and Mazette, acrobatic comedians; Les Franchettes, European musical novelty; Bobbie Gaylor, Irish comedian; George Austin, comedy wire performer; Mitchell and Cain, eccentric comedians; Clifford and Dean, comedians; Payne Brothers, illustrated songs; Bonham and Colivar, operatic duo; the Glochers, baton jugglers; the Biograph, and the stereopticon.

Proctor's Twenty-Fifth Street.

Digby Bell presents his monologue. Arnold Daly makes his vaudeville debut, assisted by William R. Smith and Mary Elvith, in A Peaceful Ending. Others are La Belle Rita, unicyclist; Imogene Comer, balladist; Howard and Hild, musical comedy duo; Davenport Brothers, comedy acrobats; Pacey's kaleidoscope; Sisters Lawrence, acrobatic dancers; Brooks Brothers, humorists; Frank Williams, dancing violinist; Hilton Brothers, juggling Hebrews; James and Bonnie Farley, dancers; Nat Burton, banjoist; and Ida Russell, comedienne.

Tony Pastor's.

The bill includes Joe Welch, Hebrew comedian; Four Emperors of Music; Mr. and Mrs. Gene Hughes, in A Matrimonial Substitute; Gallagher and Barrett, Burton and Ashley, comedy duo; Gladys Churchill and Walter Plough, in The Cigarette Girl; John E. Drew, Irish comedian; Washington and Bryant, sketchists; Tom R. Kelly, comedian; the Castanos, comedy duo; Althea Twine, contortion dancer; Freddie Richards, acrobatic dancer; Stetson and Forrester, sketch duo; Archibald and Hathaway, songs and dances, and the vitagraph.

Proctor's Fifth Avenue.

Henry Lee in his impersonations of Great Men, Past and Present, heads a list that includes Sager Midgley and Gertrude Carlisle in After School; Louise Willis Hopper, who makes her vaudeville debut; Mr. and Mrs. Mark Murphy in The Seventh Son; Mile. Emmy's dogs; the Rindelles, dancers; Swift and Huber, musical comedy team; Pacey's kaleidoscope; Fred Brown, dancer; McBride and Goodrich, comedy duo; Chester Blodgett, bicyclist; Laura Comstock, comedienne, and W. T. Davis, story teller.

Proctor's Palace, Fifty-eighth Street.

Lizzie R. Raymond, just back from Europe, heads the bill. Others are Stinson and Merton, comedy duo; Crosby and Forman, in A Duplicate Husband; Triskany Trio, equilibrist; Duberty Sisters, singers and dancers; Pacey's kaleidoscope; Sophie Burnham, vocalist; Colville and MacRide, music and comedy; Currie Bell, comedienne; Royal and MacFayden, comedy duo; Manjonta and Eugene, cake-walkers, and Frank J. Shea, banjo.

Proctor's 125th Street.

John C. Rice and Sally Cohen in The Kleptomaniac head a bill, including Edna Aug, in The Scrubwoman's Dream; Mrs. Alice J. Shaw and twin daughters, whistlers; Leon Morris, pianist; Manning and Davis in The Irish Pawnbroker; Cooke and Clinton, rifle experts; Pacey's kaleidoscope; three Gardner Brothers, comedy musicians; Tiddewinks and Pagan, juvenile comedians; Bertie Fowler, mimic, and George Martin monologist.

Koster and Bial's.

Koster and Bial's is scheduled to open on Saturday afternoon, Sept. 1, under the management of A. A. and S. Hoshin. The bill for that date and the week following includes Marie Dressler, Vernona Jarbant, Alice Pierce, Russell Brothers, George Fuller Golden, McIntyre and Heath, Joe Welch, Nick Long and Isabelle Cotton, Genaro and Bailey, Keno, Welch and Melrose, Monroe and Mack, Lawrence and Harrington, Fanny Fields, Lowell and Lowell, Bartelmas, Hodges and Launchmore, Lizzie R. Raymond, and the four Emperors of Music. Two performances a day will be given. At the matinees all seats will be 25 cents. The evening prices will be 25, 50, 75 cents and \$1. The gallery admission will be 15 cents.

Cherry Blossom Grove.

The bill embraces the Collins, Henri French, Pantzer Trio, the Great Everhart, Allen's monkeys, Ernest Hogan, Montgomery and Stone, Louise Gunning, Pat and Mattie Rooney, Fisher and Carroll, Elsie Fay, Morello Troupe, Les Charmettes, and Marwig's ballet, The Doll's Revel.

Hurlig and Seamon's.

This Harlem music hall will reopen on Saturday evening, Sept. 1, with the following bill: Rose Coglan and company, James and Bonnie Thornton, Wills and Loretto, Henri French, Flatow and Dunn, Snyder and Buckley, the Hawaiian Queens, Eddie Leonard, and others.

Hammerstein's Venetian Terrace.

The Fitzsimmons-Rublin pictures are retained. The bill includes George Fuller Golden, Jess Dundy, Ed Latell, the Three Lurons, Hayes and Healy, Webb and Henson, Johnstone Brothers, Eleanor Falk, Marzella and her birds, Bartho and others.

Lion Palace.

The bill is headed by Cook and Sonora, in their comedy sketch, and includes several well-known performers.

Casino Roof-Garden.

The Casino Boy, the female minstrels, and an olio make up the bill for this week.

The Burlesque Houses.

London's Rose Sydel's London Belles opened yesterday with two burlesques and olio present.

ing Rose Sydel, Aimee, Hart, Foster and Foster, Campbell and Mitchell, Esher Sisters, Hanly, McCowan and Hanly, James A. La Clair, and Nelson Sisters. Chandler and Robinson's Kings and Queens next week.

MINER'S EIGHTH AVENUE.—Robie's Knickerbockers reopened this house on Saturday and will continue through this week.

LAST WEEK'S BILL.

TONY PASTOR'S.—Smith and Campbell, the talking comedians, who returned from a successful trip to London a few days ago, headed the bill. They have not changed their act much since they were seen here last, but their efforts were thoroughly appreciated. The only novelty on the bill was a new sketch called The Old Life, presented by Sie Condit and Lillian Morey. The act was written by J. E. Nugent, who is coming into prominence as a playwright. The scene is laid in the sitting room of a home in Indiana. Miss Morey is discovered reading a copy of the Ladies' Home Journal. It develops that she is expecting a visit from her brother-in-law, whose wife had died some years before, and who had left the old place to seek fame and fortune as a cartoonist in New York. He returns, brisk and breezy, and astounds the country girl with his general "dignity" and slang that she does not understand. He announces that he is about to marry again, and that his wife-to-be is a dashing woman of the world. There are a few serious moments here, in which the sister-in-law recalls the old happy days. A little later the dialogue changes back to the humorous vein, and the man finally decides to let his intended bride go and proposes to his plain sister-in-law, preferring the peaceful quiet of the old life to the glittering whirl of New York. The sketch is cleverly written, and Mr. Nugent has carefully fitted Mr. Condit and Miss Morey with congenial parts. They played into each other's hands nicely and scored a decided hit. Cook and Sonora played their regular monthly engagement, and all the cut and dried remarks and business were laughed at as usual. The Three Gardner Brothers combined fun and music pleasingly. Keno, Welch and Melrose knocked one another about recklessly. Maud Caswell and Arthur Arnold presented their charmingly neat acrobatic specialty. Miss Caswell is one of the most graceful women on the stage in her line. James F. Horitz, a young tenor, made his New York debut in an illustrated song act which was favorably received. His first selection was a yodel about lightning bugs, in which little electric lights were used with good effect. Rayston and Rayford, a typical English sketch team, made a tidy little hit in a singing, dancing and acrobatic act. Others were Frank and Don, Hume and Lewis, John E. Brennan, and Florence Smetton, Howard and Linder, Harry R. Watson, and the vitagraph.

KEITH'S UNION SQUARE.—Wilfred Clarke, assisted by Clement Hopkins, Mabel Rockwell, Minnie Monk, and Theodore Carew, headed the bill in the very amusing skit, Oscar's Birthday, adapted from the French by George Henry Truher. The sketch is full of funny complications, and Mr. Clarke and his companions pleased their audiences immensely. Genaro and Bailey were second headliners, and justified their billing by making a hit of large proportions. As exponents of novel and original "moves" in cake-walking they are unequalled, and they received applause enough to last them several weeks. Gus Williams turned up once more with a new assortment of German jokes and went as well as ever. The Three Sa Vans did some expert acrobatic work and introduced effective comedy business. W. C. Fields, a juggler with a genuinely funny manner, won plenty of laughs. Horace Goldin did many puzzling tricks and threw in a little humor for good measure. Elizabeth Murray, who is a great favorite here, sang some new songs in her own inimitable way, and also told some dialect stories which found favor. Maxwell and Budley, in The Trial Lesson; the Eldridges; Florine, a clever dancer; Evans and White, Joyce and Philip, Mudge and Morton, the biograph, and the stereopticon were also in the bill. Herr Emil Katzenstein won a deserved encore for a well-played piano solo.

PROCTOR'S TWENTY-THIRD STREET.—Edmund Day headed the bill, presenting his own comedy, An Old Song, which he produced successfully a few weeks ago at the Fifth Avenue Theatre. Mr. Day's portrayal of the modern farmer is touchingly natural, and in his pathos and comedy he was excellent. He was ably assisted by Maud Poole, who sang "Just a Song at Twilight" very effectively. Mrs. Alice J. Shaw and her twin daughters caught the fancy of the house with their fine whistling specialty. The Shaw girls are improving with every appearance. Leon Morris' pomes pleased the little ones immensely. J. F. Crosby and Inez Forman, the real, simpure society couple, were seen once more in E. R. Tilton's sketch, A Duplicate Husband. The Triskany Trio did some smart acrobatic work. Allen Shaw, the coin manipulator, showed great dexterity in the handling of his money and completely mystified the spectators. His agreeable manner is very much in his favor. Others in the bill were Farley, Colville and McBride, Clifford and Dixon, the Hoovers, Josie and Willie, Barrows, and Ashley and Woolley. Pacey's kaleidoscope and the stereopticon had new views, and Fred Watson played charmingly.

PROCTOR'S PALACE.—La Belle Rita, the French unicyclist, made her continuous debut and scored a hit with her act. Grace Huntington, assisted by Clarence Heritage and Frank E. Camp, presented the sketch, Checkmate, with considerable success. Mile. Emmy's trained dogs pleased the children. The Clemence Sisters were vociferously applauded for their fine singing in their new act and were forced to respond to many encores. Chris Bruno and Mabel Russell danced effectively. A big hit was scored by Manning and Davis, in The Irish Pawnbroker, one of the most pleasing acts in vaudeville. Elgie Brown was cheered for her singing of some popular selections. Kit Koster, Ziska, Brooks Brothers, Laura Comstock, the kaleidoscope and stereopticon were also in the bill.

GRAND CENTRAL PALACE.—Good crowds applauded a fair bill headed by Harry and Sadie Fields, whose faithful portraiture of East Side Hebrews brought down the house. They are a hard working couple and deserve the success they have won. Murtha Porteous made her New York appearance and scored a distinct hit in a repertoire of high-class songs. Miss Porteous' voice is as sweet as ever, and the pleasure of her hearers was shown by repeated encores. She wore very handsome gowns and made a splendid appearance. Others were the Barretts, Wrothe and Wakefield, Harry Stanley and Dollie Howe,

the International Opera Trio, Daly and Devere, the Farrell Taylor Trio, and the Four Weston Sisters, who are big favorites here.

PROCTOR'S FIFTH AVENUE.—Highly Bell's monologue won many laughs, and the popular comedian was accorded due appreciation. Williams and Walker repeated the hit they made at the other Proctor houses. Stinson and Merton's absurdities found the usual favor. The Three Broles did some good knockabout work. Frances Curtan's singing won encores. The comedy juggling of John R. Hartz was well received. Others were Prof. L. Fox, the Farleys, Flatow and Dunn, the Lawrence Sisters, the kaleidoscope, and views of travel were retained.

CHERRY BLOSSOM GROVE.—Ella Kendall's jokes were greatly appreciated. Truly Shattuck and Elsie Fay, new-comers, were liberally applauded. Others who made hits were Russell Brothers, the Collins, the Great Everhart, Nat M. Wills, Allen's monkeys, Ernest Hogan, Louise Gunning, Blackson and Burns, the Morello Troupe, Joseph Abelman, Pat and Mattie Rooney, and Les Charmettes. Marwig's ballet, The Doll's Revel, was continued.

HAMMERSTEIN'S VENETIAN TERRACE.—The moving pictures of the Fitzsimmons-Rublin fight drew large crowds. Dainty Eleanor Falk continued to win favor with "My Jersey Lily." Pleading specialties were given by Calcedo, the wire king; Charles T. Aldrich, Marzella's birds, Josie De Witt, Ollie Young and brother, Johnstone Brothers, Hayes and Healy, Bartho, and the Valkaries.

LION PALACE.—Fields and Ward told many funny jokes. Others who entertained were Florence Moore, Major James D. Doyle, the Metweef Duo, the Clover Trio, Ricknell, the Exposition Four, Alvan, Robbins and Treman, Garrity Sisters, and Spaulding.

CASINO ROOF GARDEN.—The Casino boy and the female minstrels continued their career. The olio included Mile. Alma, Josephine Harvey, and Ed. R. and Rolla White.

The Burlesque Houses.

LONDON.—Little Egypt's Burlesquers continued all last week to fair business.

LAFAYETTE ENTERTAINED.

The Great Lafayette was honored in an especial manner by R. F. Keith at the conclusion of his five months' engagement over the Keith circuit. On the final evening of his engagement at the New York house Lafayette, together with a few friends, boarded a special train chartered by Mr. Keith and went to Boston. The party was conveyed to Mr. Keith's yacht and the members warmly greeted by the continuous manager. The yacht started on a two days' cruise and a thoroughly delightful time was enjoyed by all on board. Lafayette, before sailing for Europe, expressed himself as thoroughly charmed by the lavish entertainment given in his honor, and he looks upon Mr. Keith as a prince among managers.

Lafayette's engagement over the Keith circuit was phenomenally successful. It lasted twenty weeks, and the entertainer was offered liberal terms to extend it, but had to refuse, owing to an exclusive engagement at the big Hippodrome in London, for which he will receive \$1,000 per week.

He will remain in Europe only a few weeks and will return to New York in time to open his season with his own company, the Great Lafayette Show, at the Auditorium, Baltimore, on September 24.

MARIE WAINWRIGHT IN VAUDEVILLE.

Marie Wainwright, whose picture appears above, will begin her second season in vaudeville at Keith's Union Square Theatre, this city, on Monday, September 3. On this occasion she will present a new one-act comedy, especially written for her by Justin Huntley McCarthy, the well-known English author. The new play is called Lady Dye's Escape, and it is said to afford Miss Wainwright unusual opportunity for the display of her superb talent. Miss Wainwright has engaged an excellent company for her support, headed by Edward Elmer, who played Sebastian to her Viola in her memorable production of Twelfth Night. Miss Wainwright has just returned from Europe, where she has spent a most delightful vacation. She brought with her the costumes for all the characters in the sketch. They are extremely handsome and were made especially for this production, which will be made with the care and elaborateness that have always characterized Miss Wainwright's efforts. The news of her return to vaudeville will be welcomed by Miss Wainwright's innumerable friends. She will lend a tone and distinction to any bill in which she may appear, and her great popularity is sure to show in the full houses that are certain to greet her. Should Lady Dye's Escape fulfill expectations, Miss Wainwright will have two excellent sketches in her repertoire, as her other playlet, Napoleon vs. Josephine, has by no means worn out its welcome.

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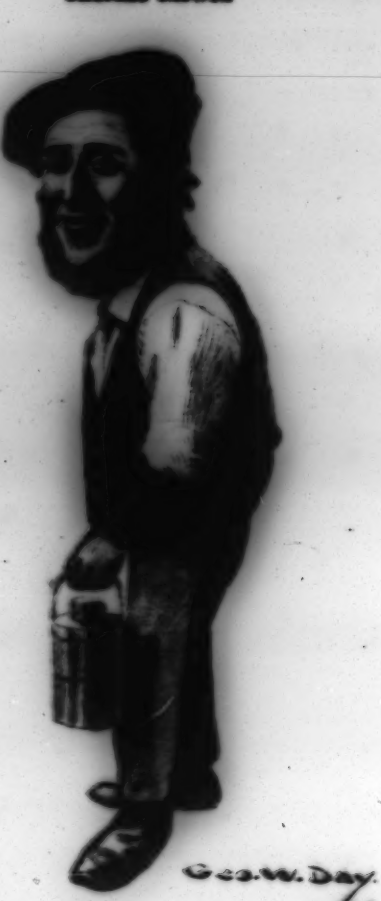
CHINESE WAR WRECKS CIRCUS.

John C. Stewart, the well-known circus man, has recently learned that his circus, which was touring in the Far East, was wrecked at Tientsin, China, early in June, when hostilities began.

Mr. Stewart left Shanghai in June for a visit to his old home, near Boston. He expected to rejoin his company at Calcutta in the Fall and journey with it to London, but his plans are now so upset that he does not know just what to do.

According to the report received by Mr. Stewart, the company arrived at Tientsin on June 14. The tents, horses and paraphernalia were seized and the circus people, thirty-five in number, were forced to flee. They saved nothing but what they could carry on their persons. The Stewart outfit included Bristol's educated horses and a trained mule, for which Mr. Stewart had refused \$5,000. He intends to put in a claim to the Government, to try to recover at least a portion of the value of his property.

THOMAS RAWL.



Oh, Thomas, me boy, you've a cute little way wid ye.
Always some quaint little, droll little play wid ye.
Trouble and sorrow have no time to stay wid ye.
All must be gay wid ye, dear Thomas Rawn.
Here's a long life to ye, dear Thomas Rawn.
Bless'd be the day when you first saw the dawn:
Our troubles upsetting, we've no time for fretting.
When we are but getting a moment with Rawn.

PROCTOR'S HARLEM HOUSE OPENED.

The latest addition to F. F. Proctor's circuit of theatres was opened last week with every evidence of success. The theatre was built by Oscar Hammerstein several years ago and was known as the Columbus. Last season it was under E. R. Miner's management and was called Miner's 125th Street. Straight vaudeville was the attraction and smoking and drinking were permitted. When Mr. Proctor took the house he determined to abolish all the music hall privileges and conduct it on the plan that has made his other theatres so successful. During the Summer a large force of workmen was employed in redecorating and transforming the dingy looking theatre into a bright, clean home for the continuous.

The old patrons of the house who visited it last week opened their eyes in astonishment as they viewed the handsome auditorium, resplendent in white and gold against a background of crimson. Innumerable incandescent lights illuminated the house and handsomely uniformed attendants were ready to respond to the slightest wish. The alterations and improvements reflect the excellent taste of General Manager J. Austin Fynes, who has spent a very busy Summer attending to the minutest details of the Proctor enterprises. The entrance and lobby have been greatly improved. A new box-office, similar to that in use at the Fifth Avenue Theatre, has been placed in position, and the lobby shows the result of many weeks' work by the clever decorators.

The opening bill was headed by J. K. Emmet and Lottie Gilson, in a comedietta called Collier's Biennium. It proved to be a condensed version of the best scenes of Fritz in a Madhouse. Miss Gilson made a decided hit as the pretty little Irish lassie and got a chance to introduce several songs. Her list included "My Heart's To-Night in Texas," "How About You, Mr. Iceman," "Tingy," and "Every Race Has a Flag But the Cow." Of course the songs were vociferously encored, and "The Little Magnet" had to bow her thanks over and over again. Mr. Emmet introduced the "Cuckoo" song, with its accompanying dance, effectively, and he and Miss Gilson sang "The Man in the Moon Night Show," with appropriate topical verses. Lewis Shel, David Rivers, and Baby Bantree played minor parts. The sketch, as a whole, was very pleasing. Sager Midgley and Gertrude Carlisle caught on splendidly in After School. Jennie Yeamans scored a hit in her quaint original specialty. James E. Clenny and his green gloves made a double hit and received many "glad hands." The sprightly little Duberty Sisters must be credited with making a most unequivocal success. They more than shared the honors with the black-type folks, and the audience expressed an intense desire to have them work overtime. They seem to be very bright, intelligent girls, and their popularity is steadily on the increase. Max Tager, in his feats of strength, excited much admiration. The Farley Musical Trio played charmingly. Fred Brown, an expert dancer; Chester Blodgett, a smart cyclist; Barry and Halvers in a funny sketch; Pacey's kaleidoscope, and the stereopticon were also in the bill. David Fitzgerald had charge of the music, and his skill in manipulating the keys won him many expressions of warm approval.

GEORGE COHAN A HAPPY FATHER.

As the bright rays of the morning sun were dancing on the foam-tipped waves that wash the shore of Los Angeles, Cal., on Sunday morning last, a little stranger made her advent into the pretty cottage by the sea occupied by the Cohan family as a Summer home.

Her coming was not unexpected, and she was made so welcome that she forgot to cry. The elder Cohans beamed approvingly and George M. looked too happy for words as he gazed at the wee mite of humanity, whose arrival gave him the right to refer to his father as "grandpaw."

The glad tidings were received by Joseph F. Cohan yesterday, and he lost no time in spreading the news. The many friends of George M. Cohan and his wife, Ethel Levy Cohan, will be busy for the next few days sending congratulatory messages.

REOPENING OF THE DEWEY.

The Dewey Theatre was reopened for the season of 1900-1901 on Saturday evening last. The house was crowded and the audience gave every evidence of being pleased with the entertainment, which was furnished by the Victoria Burlesquers. The improvements in the house attracted much favorable comment. The Victoria Burlesquers company, under the management of William Exersode, includes a number of well-known vaudevillians, who appear to advantage in the opening and closing burlesques, Victoria's Reception and The Queen of the Boulevards. The olio included Aggie R. Bohler, Reid and Gilbert, St. Clair and Celeste, Curtis and Sidman, Welland, Morrell and Evans, and the Rozinova.

SHAPIRO, BERNSTEIN & VON TILZER, THE HIT PRODUCERS,

PRESENT THEIR SELECTION OF NEXT SEASON'S SONGS AND START WITH THE MOST BEAUTIFUL, SENTIMENTAL BALLAD IN VIEWS.

*WHEN THE HARVEST DAYS ARE OVER.

By HARRY VON TILZER, author of "My Old New Hampshire Home." Beautiful colored slides by DeWitt C. Wheeler, now ready. The handsomest ever produced.

*WHEN WEALTH AND POVERTY MET.

A great sensational descriptive song, by ARTHUR J. LANE and HARRY VON TILZER, writer of "A Bird in a Gilded Cage." Sensational slides by the Chicago Transparency Co. now ready.

THE PRESENT CRAZE OF NEW YORK. A SONG THAT EVERYBODY CAN SING.

MY JERSEY LILY,

Not a Coon song, but a beautiful Love Serenade which can be featured with light effects.

Words by ARTHUR J. LANE. Music by HARRY VON TILZER.

I LOVE YOU, HONEY, LOVE YOU, 'DEED I DO,

Another "I've Waited Honey, Waited Long for You," by the same writer.

Words by CARROLL FLEMING. Music by GEORGE A. SHEDDEN.

I'LL NEVER LOVE ANOTHER GIRL BUT YOU.

A Great Waltz Song, Superior to Anything in the Market.

HER NAME IS ROSE.

A Gem of Poetry and Melody. Now a Big Hit from Maine to California. Will Last a Long Time.

THE SENTINEL ASLEEP.

A Ballad or Baritone Song, by ARTHUR J. LANE, the writer of "Adieu in the Deep."

Harry Von Tilzer's AFTER ALL.

Singers using this style of song, be sure to write for this one.

MARCHING TO THE MUSIC OF THE BAND.

The Greatest March Song of Them All.

Words by W. L. GORDALL, Music by HARRY VON TILZER.

A great song for singers to sing and a favorite for big numbers.

!!! COON SONGS HARD TO BEAT !!!

I AIN'T AGOIN' TO WEEP NO MORE.

Words by GEORGE TOTTEN & SHEL, Music by HARRY VON TILZER.

The greatest coon song hit of the season; the answer to "I'd Leave My Huggy Bear for You."

OH! OH! MISS PHOEBE!

HARRY VON TILZER'S Masterpiece. Must be heard to be appreciated.

I'VE GOT A GAL FOR EVERY DAY IN THE WEEK.

Another Great Novelty Coon Song and a Floor Song. Words by Pat Henry. Music by Harry Von Tilzer.

SOME NEW RED HOT SONGS, PECULIAR IN THEIR STYLE.

YOU CAN'T FOOL ME NO MORE.

I'M DONE WITH RAG TIME.

I WON'T BE AN ACTOR NO MORE.

HEY, THERE, MY SADIE.

PERCY, THE POPULAR PET.

I TOOK THE HEAVY PART.

6 PIANOS and pianists always waiting for you. Our building is without question the finest equipped music house in the world. Don't fail to pay us a visit. New, attractive parlors recently added.

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ARTIE HALL The Original Georgia COON SHOUTER! En down yer leggit it.

MR. and MRS. Arthur Sidman

Aug. 6, 13, 20, Atlantic City (Resting). Aug. 27, Keith's, Philadelphia (Working). Sept. 3, Keith's, Boston (Still Working). Sept. 10, Keith's, Providence. Now work. Sept. 17, Keith's, N. Y. (Will be used to work by this time and won't mind it). 1st Spring 1901. Production of Mr. Sidman's Federal Play-45 People-Complete Scenic Equipment.

DIGBY BELL

AN UNQUESTIONED HIT IN MONOLOGUE.

Proctor's 2th Ave., Aug. 20; Proctor's 2th St. Theatre, Aug. 27; Keith's, Providence, Sept. 3. Permanent address, 145 Lexington Ave., N. Y. City.

GEO. W. DAY Back to the Mines, There'll be no Strike! "Cutting in Cork." Proctor's, New York.

20 MINUTES OF CONVULSED LAUGHTER.

WM. T. MCINTYRE AND EDITH M. RICE

Presenting A LESSON IN ACTING.

FAIR THEATRE, TOLEDO, AUG. 19.

McIntyre and Rice are as well known as were McIntyre and Heath, and really divided honors with Eddie Gird and Jesse Gardner. Toledo Times.

CLARICE YANCE SECOND WEEK, Keith's Theatre, Phila., Pa. The Southern Singer.

AROUND THE CIRCUIT ONCE AGAIN!

FRANK BUOMAN AND ROSE ADELLE

August 6-Keith's, New York City. August 13-Keith's, Philadelphia, Pa.

August 20-Keith's, Boston, Mass. August 27-Keith's, Providence, R. I.

12 MINUTES OF COMEDY. CARRIE GRAHAM MONOLOGUE IN ONE. Presenting her copyrighted specialty, SIS HOPKINS, THE COUNTRY GIRL. AT LIBERTY. FARCE-COMEDY FOR NEXT SEASON. Address: Minnott.

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Season 1900-1901. With Burke and Chase Vaudeville Stars.

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George Fuller Golden CASEY'S FRIEND.

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J. W. WINTON 2nd McGINTY.

An act that proves itself a draw, something new, and now being secured by Managers for next season. Regards to the person doing a little bit off the top of this act, he needs it.

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GENARO AND BAILEY

Offering original goods in an expert manner.

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VAUDEVILLE.

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Just concluded the longest engagement ever accorded a Vaudeville Artist.

20

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over the KEITH CIRCUIT.

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THE GREAT LAFAYETTE

Exclusively Engaged at the Big HIPPODROME, London, England,

—AT—

1000 DOLLARS 1000
PER WEEK.

Will return to America for the opening of his own big Company,

THE GREAT LAFAYETTE SHOW,

DIRECTION OF

HURTIG & SEAMON.

LOOK THEM OVER.

Special engagement of America's Comic Opera Star and Prima Donna,

THE ONLY

PAULINE HALL,

WILLIAMS & TUCKER,

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THE HALLOWAY TRIO,

OLIVE,

SMITH, DOTY & COE,

THE AVERYS

—AND—

THE GREAT LAFAYETTE

THE GREAT LAFAYETTE wishes us to thank Managers
for their generous offers.

Time Filled Solid for 2 years-2

N. B.—Artists engaged for this Show will report for rehearsal on Monday, Sept. 24th, 1900, at 10 A. M., at the Auditorium Music Hall, Baltimore, Md. Please acknowledge this call and address all correspondence to

MAX HURTIG, care Hurtig & Seamon,
125 West 37th St., New York City.

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Big hit at

"THE SUBCONQUEROR," Southern Theatre, Chicago, Ill.

Close engagement at the end of the Summer run, Sept. 8.

Offers invited for next season. Strong comedy direct parts.

When Greek Meets Greek.

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VAUDEVILLE.

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SPAULDING, REED & WAYBURN,
Music Publishers, 20 E. 20th St., N. Y.,
for the unusual courtesy shown us in changing the title of Dave Reed, Jr.'s song, "Phoebe
I Dream About You," advertised in last week's Mirror, to
CINDY, I DREAMS ABOUT YOU,
owing to the fact that Harry Van Tiler's latest song is entitled
OH, OH, MISS PHOEBE.
SHAPIRO, BERNSTEIN & VON TILZER
Music Publishers, 45 W. 20th St., N. Y.

Miss Marie Wainwright

WILL OPEN HER
Second Vaudeville Season

AT

KEITH'S UNION SQUARE THEATRE, SEPT. 3,

in her new comedy written expressly for her by Justin Bailey McCarthy,
entitled,

LADY DYE'S ESCAPADE.

"The most charming woman on the vaudeville stage."—THE PRESS.

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Return to America season 1901-2. Address 35 Woken Place, W. C., London, Eng.

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"The American Hummel."

By CONSECUTIVE WEEKS OF SUCCESS (excepting one week lost by accident). Called for Europe on
Oscar S. S. Servin, Saturday, June 23. Palace Theatre, London, Eng., *undoubtedly*.

JOHN W. WORLD

AND

MISS HASTINGS

In the big singing and dancing vaudeville act.

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The Dainty Comedienne.

KITTIE MITCHELL

"The Lady graceful of Vaudeville."—McLaughlin.

Coming Season with Erick's Empire Vaudeville Company.

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Harlem's Only Refined Vaudeville.

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WHY WALKER REFORMED.

Agents, Route, or 15 First Place, Brooklyn, N. Y.

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PLAYS. SKETCHES.

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J. C. HUGENT ASSIGNED BY GRACE FERTIS

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In the Pastoral Gen.

AT SUNDOWN

"30 minutes, charming and rare."

Blending pathos and comedy, sweet to fresh air."

ACTION (Plays):—An Indiana Romance (Robert Down-

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WILKINSON, WM. H.—Lake Michigan Park (W. R. Reynolds, manager): Professor Burch, Collins & Ray, Alice and Stella Saville, and Silver and Sparks to crowded houses Aug. 19-25. Carson and Willard Ruth Ketta, Leiseling Children, the O'Dells 25-1.

WASSERBERG, C.—Lake Park Casino (E. R. Dudley, manager): Week Aug. 13: Lott, Gladiators, Nelsons, Lorene Jansen, Dempsey and Foythe, and the kinsdrome. Week 20: Mr. and Mrs. Robyns, Musical Ravens, and the kinsdrome.

WATKINS, BEN.—Glenwood Park (C. T. Taylor, managers): Larry and Annie Connors, Wilson and Clinton, Mlle. Martin, Lano, Eckert and Heck, and Richard and Gail pleased large audiences week Aug. 13-20.

WEBB, C. ESTEL, FR.—Cascade Park (New Castle Traction Co., managers): Week Aug. 20-25: Edna Bassett Marshall, Welch Brothers, Ber and Walton, Tom Hoffman, and Hart and Montgomery pleased big business.

WELCH, C. W.—Savoy (George Miller, manager): Good business week ending Aug. 18. Hartley Ward, Maggie Webber, Jennie Clark, Florence Brooks, and Maggie Morris introduced clever specialties.

WELCH, C. W.—Central Park (M. D. Key, manager): The New York Novelty co. did excellent business week of Aug. 11: Mulhony's Picnic opened for a week 20 to good business.

WILKINSON, WM. H.—Lake Ontario Park (H. C. Nickle, managers): Tom T. Shea, La Torg Brothers Aug. 13-18. Performance good. Big crowds. Lawrence and Sheriff, Layton, and Arno 20-25.

WILKINSON, WM. H.—Island Park Theatre (George H. Roberts, manager): Week Aug. 19-25: Kasten, Dwyer and Kasten, Maude Bull Price, and the kinsdrome. Business and co. good.

WILKINSON, WM. H.—White Oak Park (F. L. Ferry, manager): Week Aug. 20-25: Radio and Fortunate, Blazer and Brother, Ramsey Sisters, and Collins and St. Alva pleased fair business.

WILKINSON, WM. H.—Carsonia Park (O. S. Geizer, manager): A good performance was given by Whitman Jessie Cole, Henry and Young, Tiny Brothers, Fro Roberts, and Phelps and Walling Aug. 20-25.

WILKINSON, WM. H.—The Dewey will open Sept. 3 with P. J. McDonald as manager. First-class vaudeville with weekly changes will be the attraction.

WILKINSON, WM. H.—Harlem Park Theatre (W. H. Chapman, manager): The Chicago Kinsdrome co. continues to fair business week Aug. 13-18.

WILKINSON, WM. H.—Park: New York Novelty co. pleasing good audiences week 13.

ARENA.

JOHN ROBINSON, M. S.—Gentry's Dog and Pony Show to large and pleased crowds Aug. 18.

SUBROCK, W. S.—The tents of Gentry's Dog and Pony Show were blown down Aug. 20, and badly damaged that no performance could be given.

INSURANCE, M. S.—Pawnee Bill's Wild West Aug. 18 was received here, as usual, with great deal of interest, partly because Pawnee Bill personally so well known here, having lived in the city a number of years. Morris' Dog and Pony Show 20-22, drawing large crowds.

W. S. S. S.—John Robinson's Circus Aug. 20 to capacity; performance pleasing. Wallace's Circus 20.

TOPEKA, K. S.—Wallace's Circus Aug. 17 can be a sensation to 5,000 people, who had not had a sensation in the house for four months, and to immense crowds, variously estimated at from 15,000 to 20,000, attended each entertainment. The performances were as fine as any ever seen here.

ST. LOUIS, M. S.—Sells and Gray's Circus Aug. 20 to good crowds; fair performances.

ARKANSAS CITY, K. S.—Forepaugh and Sell Brothers' Circus Aug. 15; good performances; large business.

ST. LOUIS, K. S.—Clark's Circus Aug. 13-15; good performances; fair attendance.

ST. LOUIS, K. S.—Gentry's Dog and Pony Show to capacity of tent Aug. 22; excellent performance.

ST. LOUIS, MO.—Wallace's Circus Aug. 17 had all seats filled in the afternoon and a good crowd in the evening; performances excellent.

ST. JOSEPH, MO.—Wallace's Circus did immense business at two performances Aug. 16.

ST. LOUIS, K. S.—Forepaugh and Sell Brothers' Circus packed its tents twice Aug. 29.

OSAGE SPRING, MISS.—Buffalo Bill's Wild West Aug. 15 to immense crowds, estimated at 15,000 people, for two performances.

LOUIS, K. S.—Harris Nickel Plate Shows Aug. 17 packed tents; satisfactory performance.

NEW ALBANY, IND.—Cooper and Co.'s Circus Aug. 20; fair business; performance good. Martine's Circus 20, 21; good business, performances satisfactory.

SALT LAKE CITY, UTAH.—Ringling Brothers' Circus drew 12,000 people at each performance Aug. 15. Everything about this show is first class.

OGDEN, UTAH.—Ringling Brothers' Circus Aug. 16; immense crowds; everything first class.

WHEELING, PA.—Professor Gentry's Dog and Pony Show 15 was the best show of the kind ever seen here.

LA SALLE, MISS.—Gentry's Pony and Dog Show did immense business 7, 8.

ST. LOUIS, MISS.—Buffalo Bill's Wild West drew two immense audiences 6 and pleased. Gentry's Dog and Pony Show 18.

DECATUR, MISS.—Gentry's Dog and Pony Show 17 big crowds; every one pleased. One of Gentry's ponies gave birth while here, a Diamond colt. It was named "Debit." Buffalo Bill's Wild West 22.

WHEELING, PA.—Gentry's Dog and Pony Show, No. 3, 17 to big business.

TOPEKA, K. S.—Norris and Bowe's Dog and Pony Show is at the old Upper Canada College ground for a week 13, and is drawing large crowds. The Oklahoma Wild West Show's business fell off during week 13. The co. will make a short tour of Canada beginning 20.

WHEELING, MISS.—Buffalo Bill's Wild West Show gave two excellent performances 13, 14.

ST. LOUIS, MISS.—Large attendance greeted Buffalo Bill's Wild West 14. Colonel Cody and his son Richard gave a warm welcome and gave an excellent performance.

NOTES.

Michael Romenor and Johanna Loebler, both members of John Robinson's Circus, were married at St. Scott, Kan. Aug. 6.

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